



# Bonhams

## Modern & Contemporary Prints & Multiples

New York | November 1, 2022





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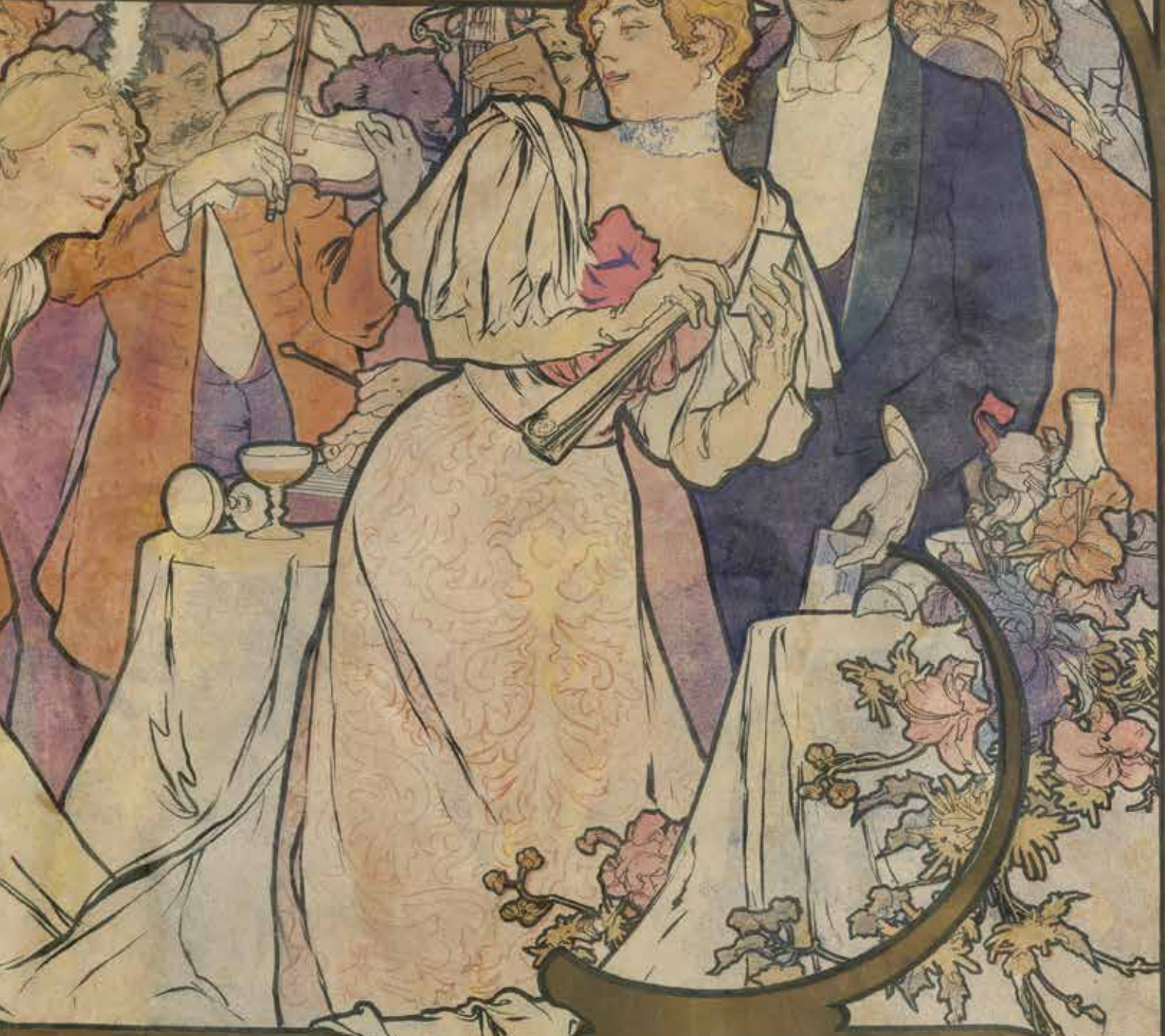
MUCHA





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Théâtre de la Renaissance





# Modern & Contemporary Prints & Multiples

New York | Tuesday November 1, 2022 at 10am EDT

## BONHAMS

580 Madison Avenue  
New York, New York 10022  
[bonhams.com](http://bonhams.com)

## SALE NUMBER

27614  
Lots 1 - 284

## ILLUSTRATIONS

Front cover: lot 265

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Inside front cover: Lot 56

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Inside back cover: Lot 38, Lot 35

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Back cover: Lot 221

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## PREVIEW

Friday October 28, 10am-5pm  
Saturday October 29, 11am-5pm  
Sunday October 30, 12pm-5pm  
Monday October 31, 10am-5pm

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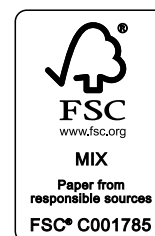
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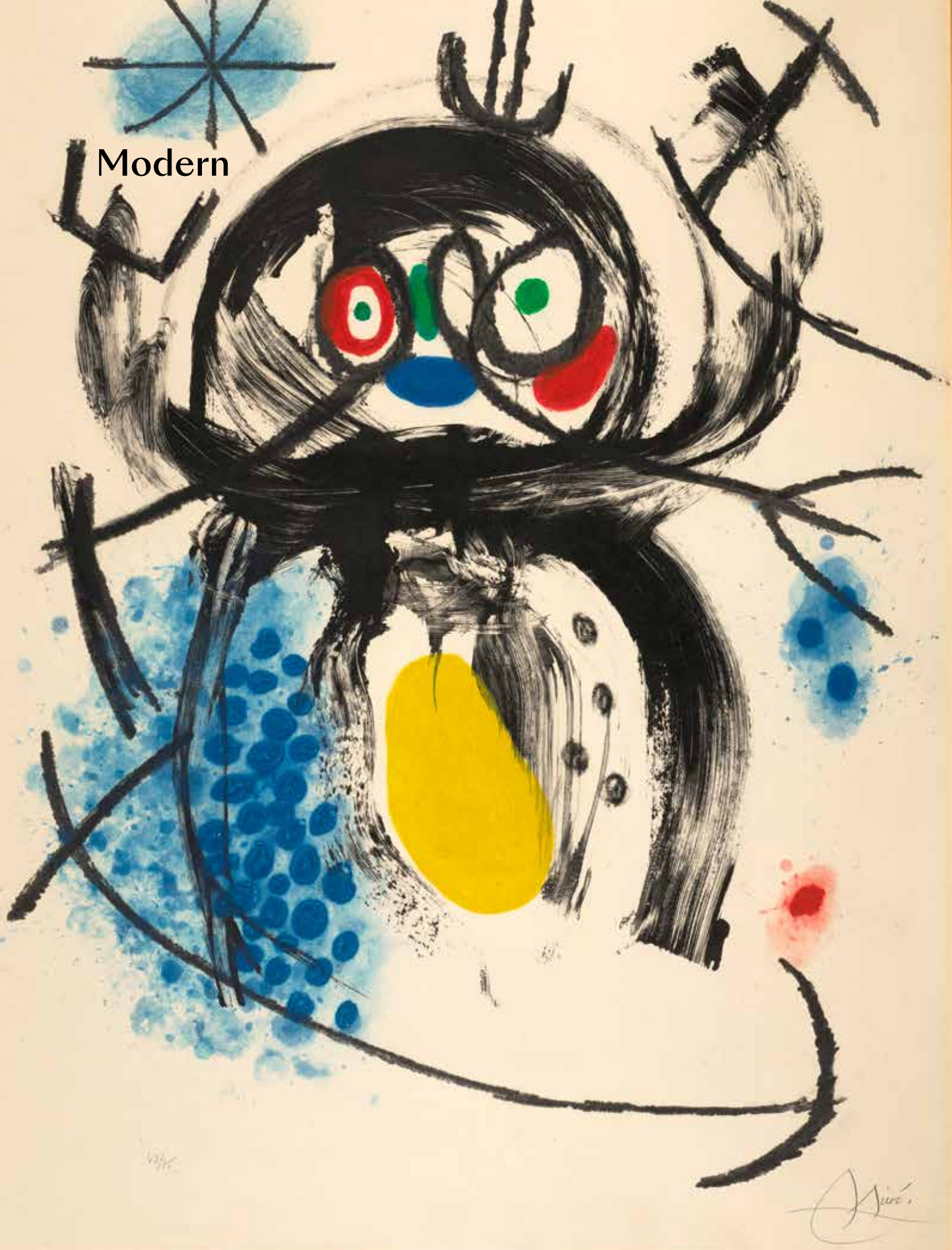
## Bonhams

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Modern







1

**SOPHIE TAEUBER-ARP (1889-1943)**

*Sans titre*, 1957

Lithograph in colors on thick brown wove paper, signed in pencil, dedicated and numbered 31/60, published by Galerie Denise René, Paris and Galerie d'Art Moderne, Basel, printed by Atelier Arcay, Paris, with full margins, with folio as issued.

*13 3/4 x 10 1/8in (34.9 x 25.7cm)*

*sheet 19 x 15in (48.3 x 38.1cm)*

**\$3,000 - 5,000**





2 W

**AFTER ALEXANDER CALDER (1898-1976)**

*Hammock, 1975*

Hand-woven cotton, jacaranda, zinc-plated steel and mahogany, with the artist's embroidered initials, published by CAC publications, New York, fabricated in Nicaragua.

*weave 54 5/8 x 67 7/8in (138.7 x 172.4cm)*

*overall 122 x 45 1/2in (309.9 x 115.6cm)*

**\$10,000 - 15,000**

3

**ALEXANDER CALDER (1898-1976)**

*Untitled*, 1975

Lithograph in colors on wove paper, signed in pencil and numbered 32/95, the full sheet.

sheet 29 1/2 x 43 1/4in (74.9 x 109.8cm)

\$2,000 - 3,000



3



4

**ALEXANDER CALDER (1898-1976)**

*La mousson (Monsoon)*, 1965

Lithograph in colors on Rives BFK paper, signed in pencil, a proof aside from the edition of 90, published by Maeght, Paris, the full sheet.

sheet 29 3/4 x 21 7/8in (75.6 x 55.6cm)

\$1,500 - 2,500

4





5

**ALEXANDER CALDER (1898-1976)**

*Pyramids and Sun*, 1975

Lithograph in colors on wove paper, signed in pencil and numbered 81/95, the full sheet.

sheet 29 3/8 x 43 1/4in (74.6 x 109.8cm)

**\$2,000 - 3,000**

5



6

**ALEXANDER CALDER (1898-1976)**

*Pyramids at Dawn*, 1976

Lithograph in colors on wove paper, signed in pencil and numbered 95/100, the full sheet.

sheet 20 1/2 x 28 1/4in (52.1 x 71.8cm)

**\$1,500 - 2,500**

6

7

**ALEXANDER CALDER (1898-1976)**

*Snakes*, 1973

Lithograph in colors on wove paper, signed in pencil and numbered 60/75, the full sheet.

sheet 22 3/4 x 30 3/4in (57.8 x 78.1cm)

\$2,000 - 3,000



7



8

8

**ALEXANDER CALDER (1898-1976)**

*The Way to the World*, 1968

Lithograph in colors on wove paper, signed in pencil and numbered 140/150, the full sheet.

sheet 29 3/8 x 43 1/4in (74.6 x 109.9cm)

\$2,000 - 3,000

9

**ALEXANDER CALDER (1898-1976)**

*Joys of the Neophyte*, 1972

Lithograph in colors on wove paper, signed in pencil and numbered 6/100, published by Editions de la Différence, Paris, printed by Arts-Litho, Paris, the full sheet.

sheet 28 1/4 x 20 3/8in (71.8 x 51.7cm)

\$2,000 - 4,000



9





10

**ALEXANDER CALDER (1898-1976)**

*Potpourri en ciel*, 1975

Lithograph in colors on wove paper, signed in pencil and numbered  
20/90, published by Maeght, Paris, the full sheet.  
sheet 29 x 21 7/8in (73.6 x 55.5cm)

**\$4,000 - 6,000**



11

**ALEXANDER CALDER (1898-1976)**

*Untitled, from Flight Portfolio, 1971*

Lithograph in colors on Arches paper, signed and numbered 48/250, published by the International Rescue Committee, New York, printed by Mourlot, Paris, the full sheet.

sheet 26 x 19 1/2in (66 x 49.5cm)

**\$4,000 - 6,000**





12

**MARC CHAGALL (1887-1985)**

*Le magicien de Paris II* (*The Magician of Paris II*) (Mourlot 598), c. 1969-70  
Lithograph in colors on Arches paper, signed in pencil and annotated 'H.C.',  
an *Hors Commerce* impression aside from the edition of 50, the full sheet.  
sheet 38 x 27 1/2in (96.5 x 69.9cm)

**\$15,000 - 20,000**



13

**MARC CHAGALL (1887-1985)**

*Peintre au chapeau (Painter with Hat)* (Mourlot 1010), 1983

Lithograph in colors on Arches paper, signed and numbered 23/50 in pencil, the full sheet, framed.

18 1/4 x 11 1/4in (46.4 x 28.6cm)

sheet 25 5/8 x 18 3/4in (65.1 x 47.6cm)

\$4,000 - 6,000



14

**MARC CHAGALL (1887-1985)**

*Le cheval brun* (Mourlot 61; Cramer Book 21), 1952

Lithograph in colors on Arches paper, signed in pencil and numbered 35/200, published/printed by Maeght Éditeur/Mourlot, Paris, with full margins, framed.

14 3/4 x 21 1/4in (37.5 x 51.5cm)

sheet 22 1/4 x 26 1/8in (56.5 x 66.4cm)

**\$5,000 - 7,000**

**PROPERTY FROM A PRIVATE COLLECTION, NEW YORK**

15

**MARC CHAGALL (1887-1985)**

*Nocturne à Vence* (Mourlot 400), 1963

Lithograph in colors on Arches paper, signed in pencil and numbered 25/40, printed by Mourlot, Paris, published by André Sauret, Monte Carlo, with full margins, framed.

12 7/8 x 9 5/8in (32.7 x 24.4cm)

sheet 18 1/8 x 12 7/8in (46 x 32.9cm)

**\$5,000 - 7,000**

16

**MARC CHAGALL (1887-1985)**

*Le village fantastique (The Fantastical Village)* (Mourlot 429a), 1964-65  
Lithograph in colors on Rives BFK paper, signed and numbered 29/50 in pencil, the second (final) state, with wide margins, framed.

26 x 19 7/8in (66 x 50cm)

sheet 30 3/8 x 22 3/8in (77 x 56.6cm)

**\$5,000 - 7,000**



14



15



16



17

**AFTER MARC CHAGALL (1887-1985)**

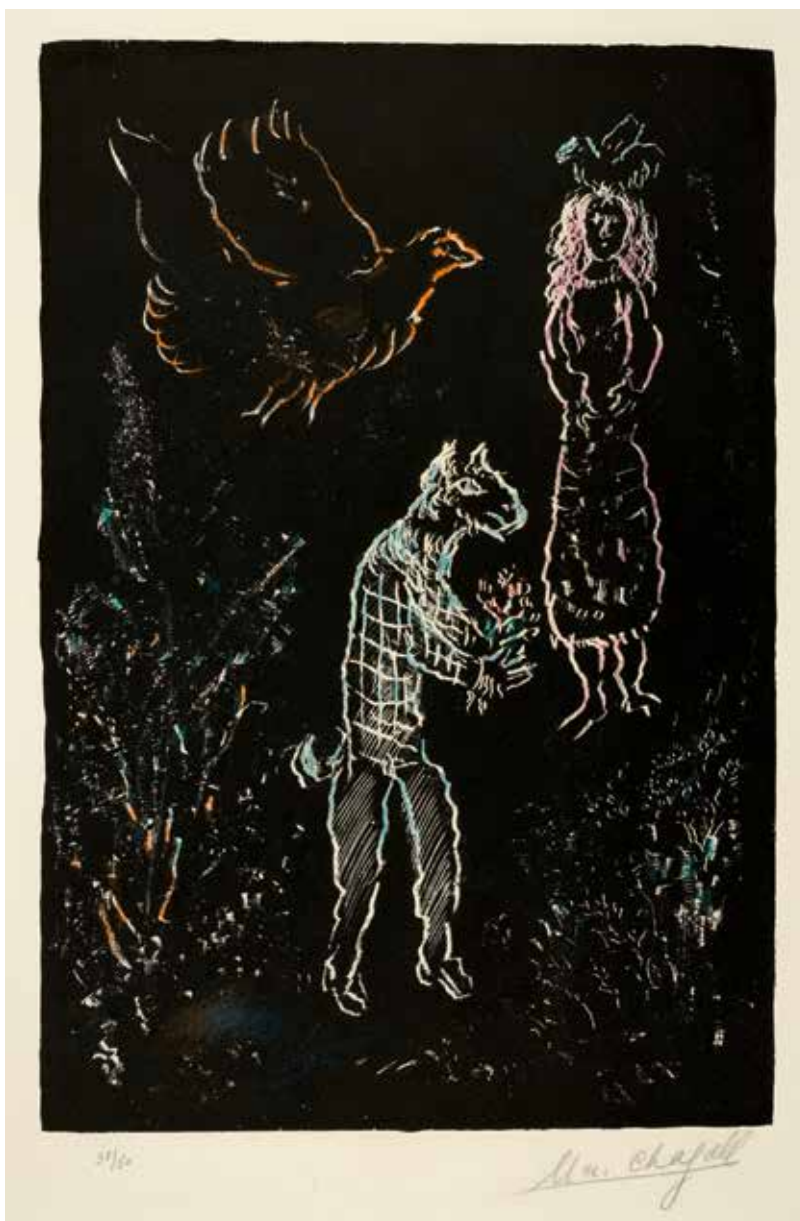
*Tribe of Simeon, from Twelve Maquettes of Stained Glass Windows for Jerusalem* (Sorlier 13), 1964

Lithograph in colors on Arches paper, signed in pencil and numbered 'Épreuve d'artiste 3/25' (an artist's proof, aside from the edition of 150 plus 75 in Roman numerals), with the letter text on verso, published/printed by Mourlot/Charles Sorlier, Paris, with full margins, framed.

24 1/4 x 18 1/4 in (53.6 x 46.4 cm)

sheet 29 1/2 x 20 3/4 in (74.9 x 52.5 cm)

\$6,000 - 8,000



18

**MARC CHAGALL (1887-1985)**

*Nuit d'été (Summer Night)* (Mourlot 696), 1973

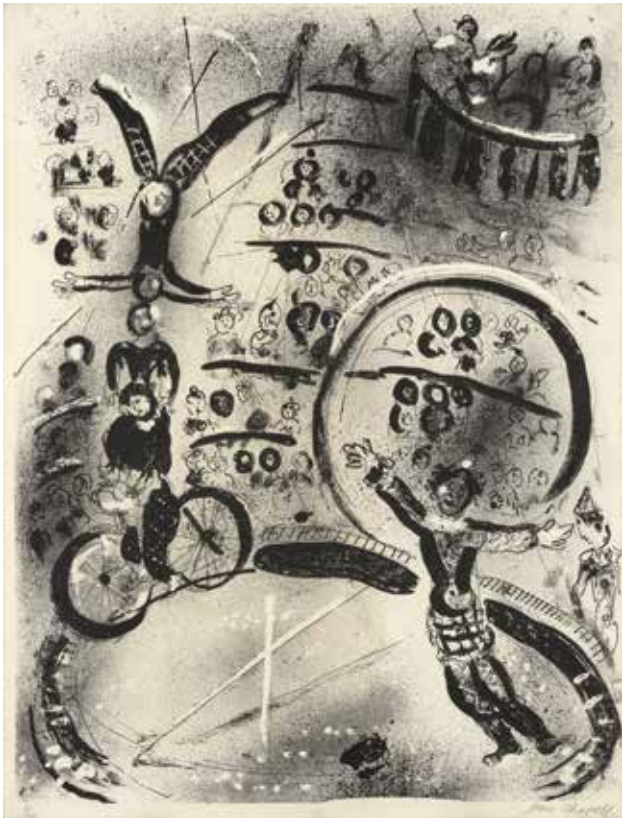
Lithograph in colors on Arches paper, signed in pencil and numbered 38/50 (there were also 12 proofs in black), printed by Charles Sorlier, Paris, with full margins, framed.

21 7/8 x 14 7/8in (55.6 x 37.8cm)

sheet 26 5/8 x 19 1/2in (67.6 x 49.5cm)

**\$4,000 - 6,000**





19

19

**MARC CHAGALL (1887-1985)**

*Les cyclistes (The Cyclists)* (Mourlot 171), 1956

Lithograph on wove paper, signed in pencil and numbered 1/30, the full sheet, framed.

sheet 26 x 19 1/2in (66 x 49.5cm)

**\$3,000 - 5,000**

**Provenance**

Carl Solway Gallery, Cincinnati

20

**MARC CHAGALL (1887-1985)**

*Le clown musicien* (Mourlot 174), 1957

Lithograph in colors on Arches paper, signed in pencil, a proof aside from the edition of 150 (there was also an unsigned edition of 1000 with text), published/printed by Maeght/Mourlot, Paris, with full margins, framed.

26 1/8 x 18in (66.5 x 45.8cm)

sheet 28 1/4 x 19 5/8in (72 x 50cm)

**\$4,000 - 6,000**



20



21

21

**MARC CHAGALL (1887-1985)**

*Blanc sur noir (White on Black)* (Mourlot 682 ), 1972

Lithograph on Arches paper, signed in pencil and numbered 23/30, published by Maeght Éditeur, Paris, with full margins, framed.

22 x 14 3/4in (55.8 x 37.9cm)

sheet 26 3/8 x 19 3/8in (55.7 x 48.9cm)

**\$5,000 - 7,000**



22

22

**MARC CHAGALL (1887-1985)**

*Il y a là-bas aux aguets une croix (There beyond the lookout is a cross)*, from *Six Gravures sur Linoleum* (Cramer Books 114), 1984

Linocut on wove paper, signed in pencil and numbered 40/40, published by Gérard Cramer, Geneva, with full margins.

9 1/2 x 6 7/8in (24.2 x 17.5cm)

sheet 14 7/8 x 10 7/8in (37.5 x 27.5cm)

**\$4,000 - 6,000**



23

23

**MARC CHAGALL (1887-1985)**

*Abraham pleurant Sara (Abraham mourning Sara)*, from *La Bible* (Vollard 210; Cramer Books 30), 1931-1939

Etching with handcoloring on Arches paper, initialed in pencil and numbered 37/100, published/printed by Tériade/Raymond Haasen, Paris, 1958, with full margins.

11 1/2 x 9 1/2in (29 x 24cm)

sheet 21 x 15 1/2in (54 x 39cm)

**\$3,000 - 5,000**

24

**MARC CHAGALL (1887-1985)**

*Abraham et les trois anges (Abraham and three angels)*, from *La Bible* (Vollard 205; Cramer Book 30), 1931-1939

Etching hand-colored in watercolor on Arches paper, initialed in pencil and numbered 27/100, published/printed by Tériade/Raymond Haasen, Paris, 1958, with full margins.

11 7/8 x 9 1/2in (30.5 x 24cm)

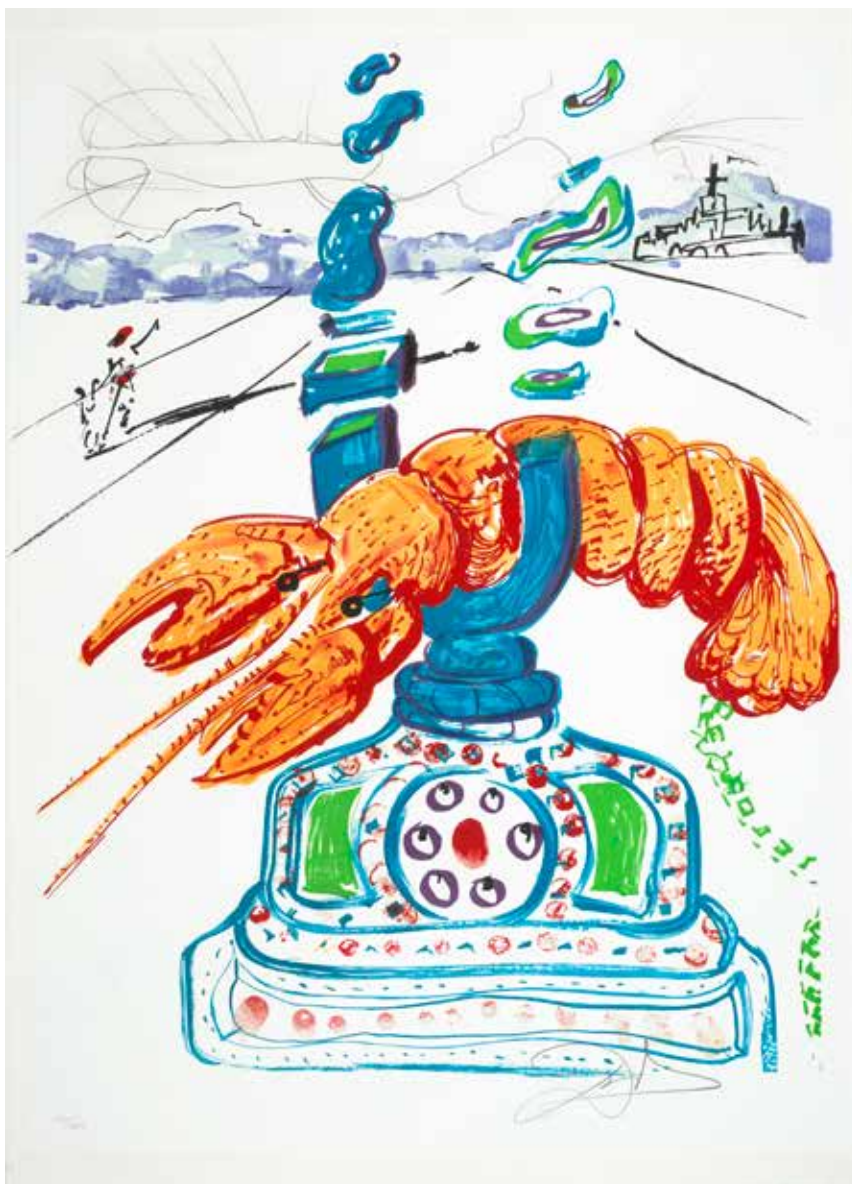
sheet 17 1/2 x 14in (44.2 x 35.5cm)

**\$3,000 - 5,000**



24





25

**SALVADOR DALÍ (1904-1989)**

*Imaginations and Objects of the Future (10 works)* (Field 75-11A-J; Michler/Lopsinger 822-851), 1975-76

The complete portfolio comprising of 10 etchings with lithograph and screenprint in colors (6 with collage), on wove paper, with text in English (there was also an edition of 250 with text in French), each signed in pencil and numbered 164/250, published by Merrill Chase, Chicago, lithography by Desjoubert, Paris, etching by Ateliers Rigal, Paris, screenprint by Chicago Serigraphy Workshop, Chicago, with six text folders (lacking four) and lacking the wooden portfolio box, each with full margins. (10 works)

each 30 3/8 x 22in (77 x 56cm)

each sheet 34 1/4 x 26 3/4in (87 x 68cm)

**\$15,000 - 20,000**

Titles Include: *Liquid Tornado Bath Tub*; *Intra-Uterine Paradesiac Locomotion*; *Liquid and Gaseous Television*; *Cyclopien Makeup*; *Biological Garden*; *Spectacles with Holograms and Computers for Seeing Imagined Objects*; *Breathing Pneumatic Armchair*; *Melting Space-Time*; *Anti-Umbrella with Atomized Liquid*; *Cybernetic Lobster Telephone*; *Biological Garden*.



26

26

**SALVADOR DALÍ (1904-1989)**

*Les amours de Cassandre* (10 works) (Field 68-2-A-J; Michler/Löpsinger 248-57(g)), 1968

The portfolio comprising of 10 engravings, each hand-colored on *japon nacré* paper, each signed in pencil and numbered 18/95 (a separate edition aside from the book edition of 349 with text), each with the artist's blindstamp, published by Éditions Argillet, Paris, each with full margins. (10 works)

each 12 5/8 x 9 5/8in (32.5 x 23.9cm)

each sheet 15 x 11 3/8in (38.2 x 28.9cm)

**\$18,000 - 22,000**

27

**SALVADOR DALÍ (1904-1989)**

*La vache sacrée* (Sacred Cow), from *Les Hippies* (Field 69-13-9; Michler-Löpsinger 383), 1969-1970

Etching extensively hand-colored on *japon nacré* paper, signed in pencil and numbered XXXIX/C (aside from the edition of 145 on Arches, the total edition was 245), with the blindstamp of the artist, published by Pierre Argillet, Paris, printed by Graphic Europa Anstalt, Switzerland, with full margins.

15 7/8x 12 5/8in (40 x 32cm)

sheet 26 1/8 x 19 7/8in (66.9 x 50.2cm)

**\$5,000 - 7,000**



27

28

**SALVADOR DALÍ (1904-1989)**

*La tauromachie individuelle* (Field 72-11), 1972

Etching and aquatint in colors on buff Arches paper, signed in pencil and numbered 161/250 (the total edition was 350), with the blindstamp of the artist, published by Pierre Argillet, Paris, with full margins.

11 1/2 x 17 3/4in (29.5 x 44.2cm)

sheet 19 7/8 x 25 7/8in (50.3 x 65.8cm)

**\$3,000 - 4,000**



28

29

**SALVADOR DALÍ (1904-1989)**

*Lyle Stuart Tarot Prints* (6 works) (Field 78-1-A-F), 1978

The portfolio comprising of 6 lithographs in colors, each signed and numbered 40/250, published by Lyle Stuart, New York, each with full margins. (6 works)

each 23 7/8 x 12 3/4in (60.6 x 32.3cm)

each sheet 39 x 19in (76.2 x 48.3cm)

**\$5,000 - 7,000**

Titles include: *Wheel of Fortune*; *King of Cups*; *Two of Swords*; *Ace of Cups*; *Ten of Staves*; *The Tower*.



29





30

# **SALVADOR DALÍ (1904-1989)**

*Le Décaméron* by Giovanni Boccaccio (20 works) (Field 72-8-A-J), 1972

The deluxe double portfolio comprising of 20 etchings in colors, 10 on Arches paper and the extra suite of 10 etchings in colors on *japon nacré* paper, each signed in pencil, (each print in the extra suite numbered 'A XIII/XXV' in pencil, the total edition was 621), stamp numbered 'XIII' on the colophon, with title page and text by Giovanni Boccaccio, sheets loose and folded (as issued), with paper wrappers, with a 3-D cover, housed in purple leather-like portfolio with silver lettering, published/printed by Ateliers Rigal, Paris, each print with full margins. (20 works)

each 6 7/8 x 4 7/8in (17.2 x 12.2cm)

each sheet 17 1/2 x 12 1/4in (44.5 x 31.3cm)

portfolio 18 5/8 x 14 x 3in (47.3 x 35.6 x 7.6cm)

**\$7,000 - 10,000**

Deluxe portfolio rarely comes to auction.



31

31

**SALVADOR DALÍ (1904-1989)**

*Chess Set (Homage to Marcel Duchamp)*, 1996

32 polished and patinated bronze pieces, each piece signed 'Dalí', the two kings are each numbered '10/225' stamped with the foundry mark, from moulds of Dalí's fingers and thumbs, cast by F. J. Cooper, Inc., Philadelphia in 1971, published by the Barclay Gallery Ltd., London.

height assorted from 3 3/8in (8.6cm) to 1 9/16in (3.9cm)

**\$10,000 - 15,000**

The pieces were taken from moulds of Dalí's fingers.

*Like Louis XIV, Marcel Duchamp can say: I am Chess!*

- Salvador Dalí

32

**SALVADOR DALÍ (1904-1989)**

*Woman with a Head of Roses (Descharnes 684)*, 1981

White-painted bronze multiple with plastic illuminated crutch with light bulb and electric plug, incised signature and numbered 'EA' 1/9 (an *épreuve d'artiste*, aside from the edition of 99, there were also two sizes a smaller with the edition of 350 and larger with the edition of 12), published by Galerie Art 204, Paris, cast by Bonvicini Foundry, Verona, Italy, with remote control for lighting.

height including base 32in (81.2cm)

**\$4,000 - 6,000**



32



33

33

**SALVADOR DALÍ (1904-1989)**

*Dance of Time III (Descharnes 638)*, 1979

Bronze, incised signature and numbered 349/350 (there were also 35 *épreuve d'artiste*) with the stamp of the foundry Perseo, Mendrisio, Switzerland.

overall including base 8 1/2 x 9 x 13in (21.5 x 22.8 x 33cm)

**\$8,000 - 12,000**



34

**SALVADOR DALÍ (1904-1989)**

*Tristan et Isolde, from Le philtre d'amour (Field 72-9), 1972*

Lithograph in black on white-surface Rowlux with color added, covered with transparent and with blue gold and red opaque Rowlux, numbered in black ink 70/500, published by Nabus Fine Arts, New York, printed to edges, framed.

25 x 25in (63.5 x 63.5cm)

\$4,000 - 6,000



# “I am a painter, not a woman painter.”

- Leonor Fini

## LEONOR FINI (1907-1996)

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Bonhams is delighted to present a comprehensive overview of Leonor Fini's graphic oeuvre, including etchings, lithographs and a wide selection of her artist's books that track the development of her artistic ideas over the course of a twenty-eight-year period.

Argentine-Italian artist Leonor Fini defies easy categorization. Though her deep artistic drive was influenced by contemporaneous avant-garde movements, including Surrealism, Fini staunchly stood apart. Her egalitarian view of the sexes was directly at odds with that of André Breton, the movement's leader, who notably preferred including women in the Surrealist movement for their style rather than substance. Indeed, no women were included in the

launch of the movement in 1924, and Surrealist women were absent from formal group portraits as late as 1934; prolific artists such as Leonora Carrington, Dorothea Tanning, Kay Sage, and others were “prized for their beauty, uninhibited behaviors, and imaginations rather than for their artistic goals,” as described by David Bourbon in his 1986 *Vogue* article “Surrealism's Forgotten Women.” Contrary to this intrinsic movement-wide bias, Fini considered herself, and all artists identifying as women, as perfect equals to men, famously stating “*I am a painter, not a woman painter.*”

Her style was emphatically her own – a unique, personal vision encompassing an intense interest in gender power dynamics. Her androgenous creations blur the lines between stereotypical male and female representation and inhabit a mythical realm where hybrids of women, men, and animals hold formidable powers. Her well-known *Sphinx* images epitomize this interpretation. A self-portrait in a way, Fini's *Sphinx* is both enigmatic and God-like, combining both female and feline bodies. By appropriating the *Sphinx* she transforms the traditional view of the powerful woman from grotesque harpy to life-giving goddess, promoting mutation, a hybrid existence, as the new archetype of the liberated, independent woman.

Leonor Fini's views, ahead of her time, are resonating with new audiences and her work is having a resurgence of interest. Last winter she was highlighted in the Metropolitan Museum of Art's comprehensive overview *Surrealism Beyond Borders* and this spring she was featured, along with fellow women Surrealists in *Surrealism and Magic: Enchanted Modernity* at the Peggy Guggenheim Collection in Venice, and is enjoying a star turn in this year's Venice Biennale, entitled *The Milk of Dreams* after Leonora Carrington's book of the same name. Fini's complex oeuvre remains relevant and contemporary: her *Sphinx* fits right in.





PROPERTY FROM THE CAROL CURCI COLLECTION

35

**LEONOR FINI (1907-1996)**

*Sphinge ailée*, 1975

Lithograph in colors on *japon nacré*, signed in ink and annotated 'e.a.'

(an *épreuve d'artiste*, aside from the edition of 95), the full sheet.

sheet 27 1/4 x 20 1/2in (69.2 x 52cm)

**\$2,500 - 3,500**



36

**PROPERTY FROM THE CAROL CURCI COLLECTION**

36

**LEONOR FINI (1907-1996)**

*Deux Sphinx (Two Sphinxes)*, c. 1970

Lithograph in colors on Rives BFK paper, signed in pencil and numbered 37/95, the full sheet, framed.

sheet 27 1/2 x 20 7/16in (69.8 x 52cm)

**\$2,000 - 3,000**

**PROPERTY FROM THE CAROL CURCI COLLECTION**

37

**LEONOR FINI (1907-1996)**

*Dithyrambe*, 1972

Lithograph in colors on *japon nacré*, signed in ink and annotated in pencil 'e.a.' (an *épreuve d'artiste*, aside from the edition of 95), the full sheet.

sheet 29 3/8 x 20 7/16in (74.7 x 51.8cm)

**\$2,500 - 3,500**



37



PROPERTY FROM THE CAROL CURCI COLLECTION

38

**LEONOR FINI (1907-1996)**

*Sphinx Ariane*, c.1970

Lithograph in colors on Rives BFK paper, signed in ink and annotated "e.a." (an *épreuve d'artiste*), the full sheet.

sheet 27 5/8 x 20 1/2in (70.2 x 52cm)

\$2,000 - 3,000



39

PROPERTY FROM THE CAROL CURCI COLLECTION

40

**LEONOR FINI (1907-1996)**

*Sphinge*, 1974

Lithograph in colors on Arches paper, signed in pencil and numbered 103/225, with the blindstamp of the artist, with full margins.

25 9/16 x 19 1/2in (65 x 49.5cm)

sheet 29 7/8 x 21 1/8in (75.8 x 53.5cm)

\$2,000 - 3,000



38

PROPERTY FROM THE CAROL CURCI COLLECTION

39

**LEONOR FINI (1907-1996)**

*Sphinx de profil*, 1980

Lithograph in colors on Rives BFK paper, signed in pencil and numbered 32/95, the full sheet.

sheet 25 9/16 x 20 1/2in (65 x 52cm)

\$2,000 - 3,000



40



**PROPERTY FROM THE CAROL CURCI COLLECTION**

41

**LEONOR FINI (1907-1996)**

*Étude de Sphinge (Study for a Female Sphinx)*, c.1980

Lithograph in colors on wove paper, signed in pencil and annotated 'E.A.' (an *épreuve d'artiste*, aside from the edition of 50), with full margins, framed.

14 x 11 7/8in (35.5 x 30cm)

sheet 22 1/8 x 17 7/8in (55 x 45cm)

**\$1,500 - 2,000**



**PROPERTY FROM THE CAROL CURCI COLLECTION**

42

**LEONOR FINI (1907-1996)**

*Les étrangers* (18 works), 1976

The complete portfolio comprising of 18 etchings on Rives BFK paper, each signed in pencil, each with the blindstamp of the artist and stamp-numbered 162 on the justification page (the total edition was 186), with text, loose as issued, with paper wraps and housed in an illustrated paper-covered presentation box published by Editions Michele Tranckvel, Paris. (18 works)  
overall 15 3/4 x 12 x 2in (38.1 x 30.5 x 5cm)

**\$2,500 - 4,500**





**PROPERTY FROM THE CAROL CURCI COLLECTION**

43

**LEONOR FINI (1907-1996)**

*Satyricon* (25 works), 1970

The complete portfolio comprising of 11 lithographs in colors and 14 lithographs in sepia, each of the 11 lithographs signed in sepia ink, with text by Petronius, a deluxe proof copy (aside from the regular edition of 300 signed and numbered only on the limitation page), the sheets loose as issued, with folio covered in black fabric and housed in orange buckram covered slipcase, with the artist, title and author stamped in black on the spine. (25 works)

overall 18 1/4 x 13 1/4 x 3in (46.4 x 33.6 x 7.5cm)

**\$8,000 - 10,000**

Fini, who worked on the costume designs for several of Federico Fellini's films, discussed her vision of *Satyricon* with the director before either began work on their version of the ancient manuscript by Gaius Petronius from the first century A.D. Fini's illustrations of the picaresque and erotic tale of Encolpius and his companion Giton, a handsome 16-year-old boy, take inspiration from the sculptures and frescoes from the period.

43

**PROPERTY FROM THE CAROL CURCI COLLECTION**

44

**LEONOR FINI (1907-1996)**

*Le Sabbat ressuscité*, with text by Jacques Audiberti, (35 works) 1957

Folio with 10 full-page etchings and 25 remarques, with text, loose as issued, contained in a *japon nacré* paper folder illustrated with an etching, wrapped in glassine and housed in a printed linen-covered slipcase, printed number 22 from the edition of 75 (plus 30 Roman Numeral copies for collaborators), published by La Société des Amis des Livres, Paris, 123 pages. (35 works)

overall 15 x 12 x 2in (38.1 x 30.5 x 5cm)

**\$2,000 - 3,000**

Occult erotica with witches, demons, ghouls, and, of course, cats.



44

**PROPERTY FROM THE CAROL CURCI COLLECTION**

45

**LEONOR FINI (1907-1996)**

*Les temps de la mue* (20 works), 1975

The complete portfolio comprising of 20 etchings with stencil on Arches paper, each signed in pencil by the artist and also signed in pencil on the justification page, with the printed number 151 of 185 (the total edition was 230), with text, sheets loose as issued, with orange fabric covered folio with title printed in black, housed in blue fabric covered slipcase. (20 works)

overall 12 x 16 x 2 in (30.5 x 40.6 x 5.3cm)

**\$2,000 - 3,000**



45

**PROPERTY FROM THE CAROL CURCI COLLECTION**

46

**LEONOR FINI (1907-1996)**

*Les chats de Madame Helvitius* (16 works), 1985

The complete portfolio comprising of 16 etchings (14 full-page), some in color on Arches paper, with text, loose as issued, signed in pencil on the justification page, and numbered 30 from the total edition of 100, with a folded white cover illustrated with an etching, red linen covered folio with ribbons, housed in a red linen covered slipcase, published by Enrico Navarra, Paris and etchings printed by Moret, Paris. (16 works)

overall 17 1/8 x 11 x 1 1/2 in (43.5 x 28 x 2cm)

**\$2,000 - 3,000**



46



47

48

**AFTER FERNAND LÉGER (1881-1955)**

*Visage aux deux mains*, c.1950

Painted and glazed ceramic after an original maquette by Léger, published by the Musée National Fernand Léger, Biot, with their printed label on the reverse, numbered 3 in black ink (from the edition of 50), produced by L'Atelier Brice, Biot, France, framed. 18 x 12 5/8 x 2 1/4in (45.7 x 32.1 x 5.7cm)

**\$8,000 - 10,000**



49

47

**AFTER FERNAND LÉGER (1881-1955)**

*La femme à la cruche* (Woman with Jar), 1928

Aquatint in colors on Arches paper, signed by the artist and numbered 147/200, executed by Jacques Villon, published by Bernheim-Jeune, Paris, with wide margins, framed.

18 7/8 x 12 3/8in (47.9 x 31.43cm)

sheet 25 1/4 x 19 1/4in (64.1 x 48.9cm)

**\$4,000 - 6,000**



48

49

**AFTER FERNAND LÉGER (1881-1955)**

*Composition abstraite*, c.1950

Painted and glazed ceramic after an original maquette by Léger, published by the Musée National Fernand Léger, Biot, with their printed label on the verso, numbered 118 in black ink (from the edition of 250), produced by L'Atelier Brice, Biot, France, framed.

17 1/4 x 13 1/8 x 2in (43.8 x 33.3 x 5.1cm)

**\$7,000 - 9,000**





50

**AFTER FERNAND LÉGER (1881-1955)**

*Les acrobates sur fond orange*, c.1950

Painted and glazed ceramic after an original maquette by Léger, published by the Musée National Fernand Léger, Biot, with their printed label on the reverse, numbered 13 in black ink (from the edition of 250), produced by L'Atelier Brice, Biot, France, framed. overall 19 1/2 x 17 1/2 x 2in (49.5 x 44.5 x 5cm)

**\$10,000 - 12,000**



51

52

**MARSDEN HARTLEY (1877-1943)**

*Waxenstein* (University of Kansas Museum 14), 1933

Lithograph on Rives BFK paper, signed in pencil, titled, dated and numbered 32 (from an edition of approximately 100), with full margins, framed.

12 5/8 x 10 1/4 in (32 x 26cm)

sheet 16 x 11 1/2 in (40.6 x 29.2cm)

**\$3,000 - 5,000**



53

51

**SYBIL ANDREWS (1898-1992)**

*Market Day* (Coppel SA 38), 1936

Linocut in colors on *japon pelure* paper, signed in pencil, titled and numbered 26/60, with margins, framed.

12 5/8 x 14 5/8 in (31.5 x 36.5cm)

sheet 13 1/4 x 15 3/4 in (33.8 x 40cm)

**\$8,000 - 12,000**



52

53

**JOHN SLOAN (1871-1951)**

*Sixth Avenue, Greenwich Village* (Morse 207), 1923

Etching on buff laid paper, signed, titled and inscribed '100/proofs' in pencil, also signed in pencil by the printer, Ernest David Roth in the lower left sheet edge, with an unknown collector inkstamp on the reverse, with full margins, framed.

5 x 7 in (12.5 x 17.8cm)

sheet 9 1/8 x 12 1/8 in (23.2 x 30.7cm)

**\$2,000 - 3,000**



54

54

**JAMES ENSOR (1860-1949)**

*La luxure, from Sept péchés capitaux (Lust, from the Seven Deadly Sins)* (Delteil, Croquez, Taevernier, Elesh 59), 1888

Etching on *simili japon* paper, signed, dated and titled in pencil, from the edition of c. 100, of which c. 20 were hand-colored, published in 1904, with margins.

3 7/8 x 5 1/4 in (9.5 x 13.7 cm)

sheet 8 1/8 x 10 5/8 in (20.6 x 27 cm)

**\$2,000 - 4,000**

*Lust* was the first sin Ensor completed, illustrating his ghastly version of the Christian mortality tale. Death hovers above the lascivious couple hoisting a giant scythe, while horned goblins swirl in air.

**Provenance**

Far Gallery, New York

55

**HENRI DE TOULOUSE-LAUTREC (1864-1901)**

*Pourquoi pas?... Une fois n'est pas coutume (Why not, one time does not make a habit of it)* (Wittrock 30; Delteil 40; Adriani 45), 1893

Lithograph printed in olive-green on wove paper, signed in pencil and numbered 'No. 86', with the artist's red monogram stamp (Lugt 1338), from the edition of 100, printed by Ancourt & Cie., Paris for the periodical *L'Escarmouche*, the full sheet.

sheet 15 x 11 in (38.3 x 28.2 cm)

**\$3,000 - 5,000**

Adriani notes that only a few impressions have the red monogram stamp.



55





56

**ALPHONSE MUCHA (1860-1939)**

*Les amants au Théâtre de la Renaissance* (Rennert/Weill 72), 1895

Lithograph in colors on wove paper, signed in the plate, printed by Affiches Camis, Paris, with wide margins, framed.

38 3/4 x 51 1/2 in (98.5 x 131.4 cm)

sheet 41 x 54 3/8 in (104.1 x 138.2 cm)

**\$10,000 - 15,000**

This theatre poster, the first without Sarah Bernhardt, was one of three projects Mucha completed with Camis, before using the printer Champenois. Magnificent example of the Parisian Belle Epoque.



57

**AFTER RENÉ MAGRITTE (1898-1967)**

*Le fils de l'homme*, 1973

Color lithograph, signed in pencil, titled and numbered 122/155, inscribed by Georgette Magritte, the artist's wife in pencil, with the blindstamp of the publisher Mourlot, Paris, with full margins, framed.  
 30 3/8 x 23 1/4in (77.2 x 59.1cm)  
 sheet 35 1/4 x 26 1/4in (89.5 x 66.7 cm)

**\$8,000 - 12,000**



58

**ROBERTO MATTA (1911-2002)**

*Centre nœuds (Centre Knots)* (Sabatier p.393), 1974

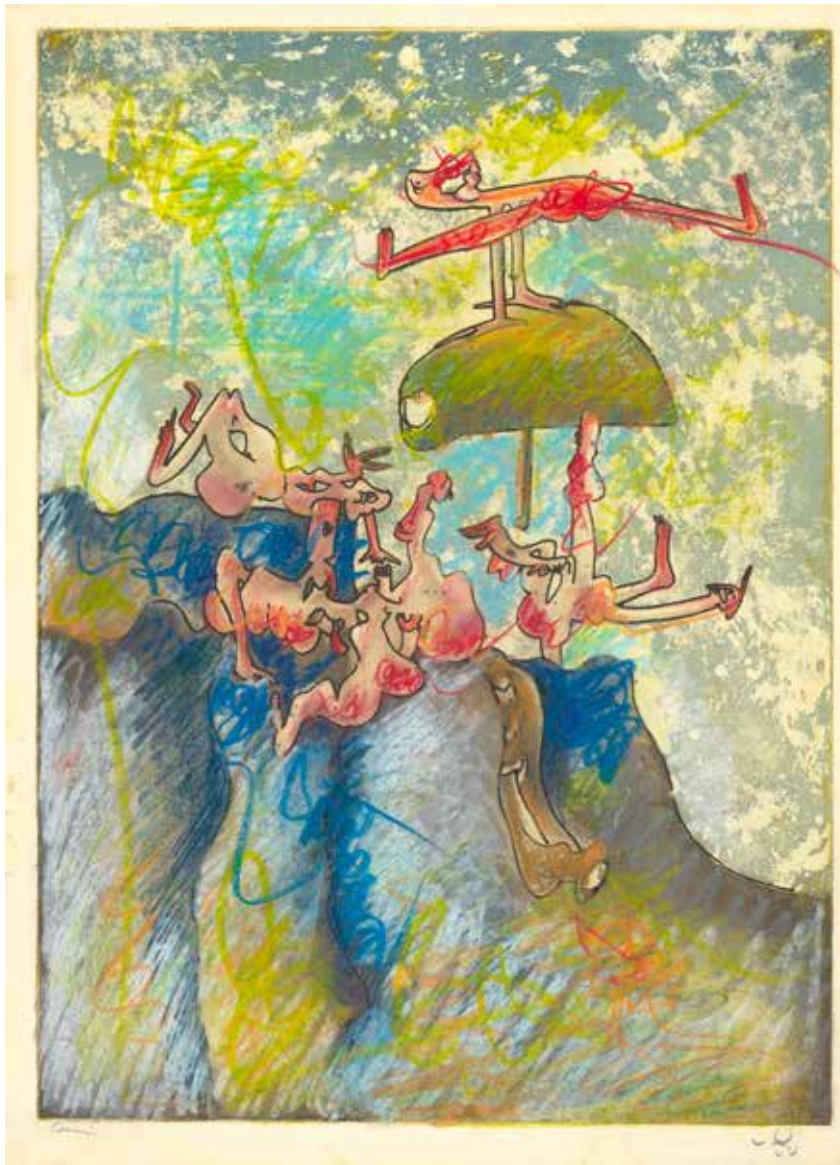
The complete set of 10 etchings and aquatints in colors on Arches paper, each signed in pencil and numbered 38/125 (there were also 30 *hors commerce*), co-published by Editions Alexander Kahan, New York and Éditions Georges Visat, Paris, with full margins, in paper portfolio cover as issued. (10 works)

each 13 7/8 x 10 1/2in (35.2 x 26.7cm)

each sheet 23 7/8 x 17 1/2in (60.6 x 44.5cm)

**\$4,000 - 6,000**





59

**ROBERTO SEBASTIÁN MATTA (1911-2002)**

*Feuilles ouvertes* (Sabatier 259), 1971

Etching and aquatint, extensively hand-colored with pastel, signed in pencil and annotated 'Essai', a proof aside from the edition of 100, published by Georges Visat, Paris, with full margins.

22 5/8 x 16 1/2in (57.5 x 42cm)

sheet 26 x 20in (66.2 x 51cm)

**\$2,500 - 3,500**

**Provenance**

Georges Visat, Paris



60<sup>w</sup>

**JOAN MIRÓ (1893-1983)**

*Lapidari - Book of the Property of Stones (12 works)* (Dupin 1142, 1144, 1146, 1148, 1150, 1152, 1154, 1156, 1158, 1160, 1162, 1164), 1981

A group of 12 etchings and aquatints in colors on Arches paper (lacking the 11 etchings and aquatints in black and white), a section of the frontispiece signed in pencil and numbered 25/130, published/printed by Galeria Maeght/Joan Barbarà, Barcelona, the full sheets, framed together. (12 works)

each sheet 15 1/2 x 21 1/8in (39.3 x 55.5cm)

overall 65 1/2 x 101 1/2in (166.5 x 285.2cm)

**\$10,000 - 15,000**



61

**JOAN MIRÓ (1893-1983)**

*Le maréchal des logis (The Sergeant)* (Dupin 994), 1978

Etching and aquatint in colors with carborundum on Arches paper, signed in white pencil and numbered 5/50, published by Maeght, Paris, the full sheet.

sheet 41 3/4 x 29 1/2in (105.8 x 75cm)

**\$10,000 - 15,000**





62

**JOAN MIRÓ (1893-1983)**

*Matarasso* (Mourlot 247), 1957

Lithograph in colors, signed and numbered 125/125, published by Galerie Matarasso, Nice, France, the full sheet, framed.

sheet 24 3/4 x 18 7/8in (62.9 x 47.9cm)

**\$3,000 - 4,000**

62

63

**JOAN MIRÓ (1893-1983)**

*One Plate, from Le lézard aux plumes d'or* (Maeght 812), 1971

Lithograph in colors on *japon kochi* paper, signed in pencil and numbered IX/X (aside from the regular edition of 170 on Rives paper), published/printed by Broder/Mourlot, Paris, the full sheet.

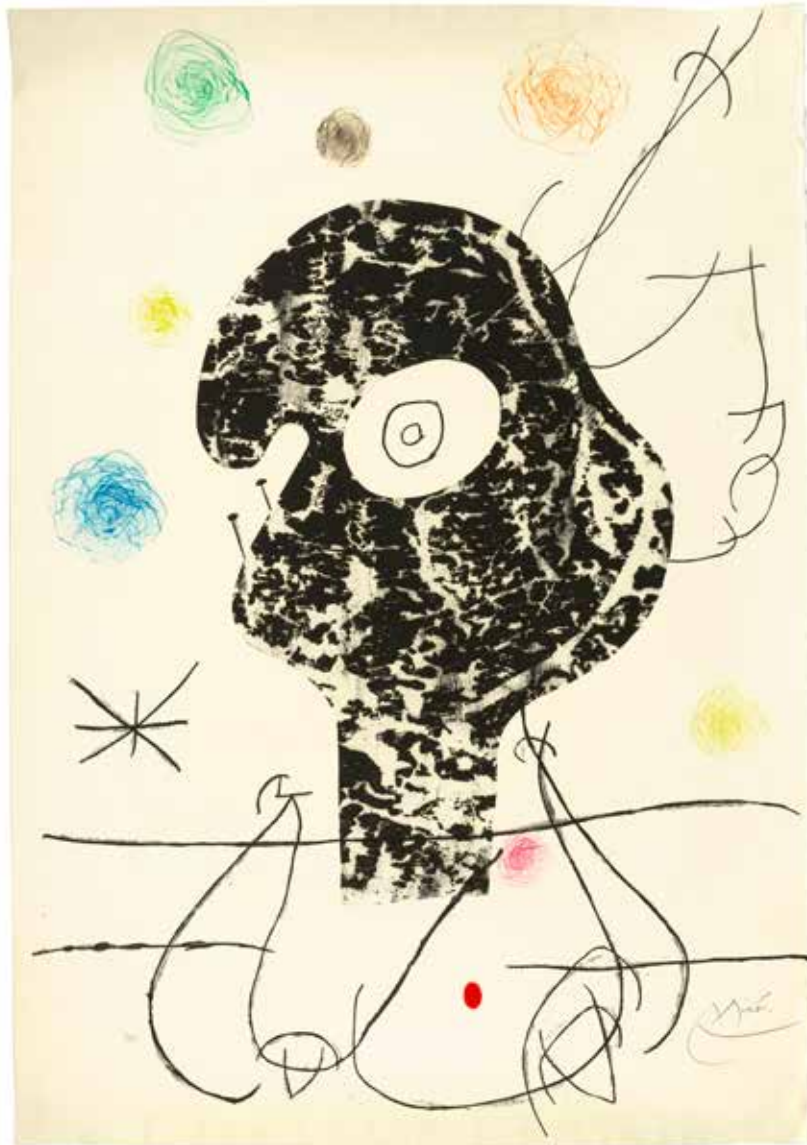
sheet 13 15/16 x 19 3/4in (35.7 x 50.1cm)

**\$4,500 - 5,500**

The lithographic inks appear brighter on this rare example on *japon kochi* paper.



63



64

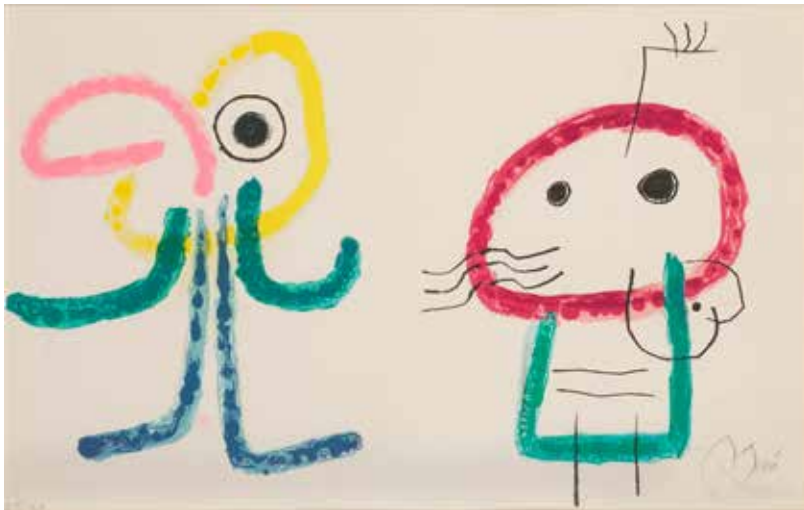
**JOAN MIRÓ (1893-1983)**

*Emehpylop (Cyclops)* (Dupin 451), 1968

Etching with cement imprint and drypoint in colors on Mandeure rag paper, signed in pencil and numbered 29/75, published by Maeght, Paris, the full sheet.

sheet 40 7/8 x 29in (104 x 73.7cm)

**\$3,500 - 4,500**



65

65

**JOAN MIRÓ (1893-1983)**

*One Plate, from L'enfance d'Ubu* (Mourlot 1007; Cramer Book 204 ), 1975

Lithograph in colors, on Arches paper, signed in pencil and numbered 27/120, published/printed by Tériade/Mourlot, Paris, the full sheet, framed.  
sheet 12 3/4 x 19 7/8in (32.4 x 50.5cm)

**\$3,000 - 5,000**

66

**JOAN MIRÓ (1893-1983)**

*One Plate, from L'enfance d'Ubu* (Mourlot 1015; Cramer Book 204), 1975

Lithograph in colors, on Arches paper, signed in pencil and numbered 29/120, published/printed by Tériade/Mourlot, Paris, the full sheet, framed.  
sheet 12 3/4 x 19 7/8in (32.4 x 50.5cm)

**\$3,000 - 5,000**



66





67

67

**JOAN MIRÓ (1893-1983)**

*L'automobiliste à la moustache* (Dupin 534), 1970

Aquatint printed in colors, with carborundum on Mandeure rag paper, signed in pencil and numbered 43/75, printed/published by Arte Adrien Maeght/Maeght, Paris, the full sheet, framed.  
sheet 35 1/4 x 25in (89.9 x 63.8cm)

**\$6,000 - 8,000**

68

**JOAN MIRÓ (1893-1983)**

*Plate 4, from Album 19* (Mourlot 315; Cramer 70 ), 1961

Lithograph in colors on Rives vellum, initialed in pencil and numbered 34/75 (there were also 15 proofs in Roman numerals), published/printed by Maeght, Paris, the full sheet.  
sheet 26 1/8 x 20in (66.5 x 51cm)

**\$3,500 - 4,500**

One of the most desirable plates in the portfolio.



68



69

69

**AFTER PABLO PICASSO (1881-1973)**

*One Plate, from Les portraits imaginaires, 1969*

Lithograph in colors on Arches paper, with printed signature, as issued, numbered A 61/250, from the American edition (there was also a French edition), with the blindstamp of the publisher/printer, Éditions Cercle D'art/Marcel Salinas, Paris, the full sheet.

sheet 25 7/8 x 19 3/4in (65.7 x 50.1cm)

**\$2,000 - 3,000**

70

**AFTER PABLO PICASSO (1881-1973)**

*Femme verte au chat, 1937*

Collotype in colors on wove paper, signed and pencil and annotated 'épreuve d'essai', (a trial proof, aside from the edition of 100), published in c. 1955, with wide margins.

13 3/4 x 11 1/8in (35 x 28.5cm)

sheet 20 x 16 1/2in (51 x 42.3cm)

**\$6,000 - 9,000**



70

71

**AFTER PABLO PICASSO (1881-1973)**

*Maternité*, 1963

Offset lithograph in colors on Arches paper, signed in pencil and annotated 'EA' (an *épreuve d'artiste*, aside from the edition of 200), published by Editions Combat de la Paix, Paris, with full margins.

31 x 23 1/2in (78.7 x 59.6cm)

sheet 35 1/8 x 24 7/8in (89.2 x 63.1cm)

**\$10,000 - 15,000**



71



72

72

**AFTER PABLO PICASSO (1881-1973)**

*Young Spanish Peasant*, 1970

Lithograph in colors on Arches paper, signed in pencil and numbered 148/150, printed by Michel Casse, Paris, the full sheet.

sheet 27 1/4 x 22 1/4in (69.2 x 56.5cm)

**\$3,000 - 5,000**





73

**PABLO PICASSO (1881-1973)**

*Variation sur Le déjeuner sur l'herbe de Manet* (Bloch 1023), 1961  
Linoleum cut on Arches wove paper, signed in pencil, a proof aside  
from the edition of 50, published in 1963 by Galerie Louise Leiris,  
Paris, printed by Arnéra, Vallauris, with the inkstamp of Marina Picasso  
(Lugt 3698) on the reverse, with full margins.

21 x 25 1/4in (53.5 x 64cm)

sheet 24 1/2 x 29 5/8in (62.5 x 75.5cm)

**\$18,000 - 22,000**

Picasso made numerous prints in homage to Édouard Manet's notorious painting *Le déjeuner*, 1862-63, which was itself a satiric homage to the classical subject of well-dressed couples enjoying a picnic in the countryside. The public was scandalized by Manet's version of nude women in the company of fully-dressed men. In Picasso's version, the nude woman embodies the primal life force of nature itself, while the fully-dressed figure remains a static observer, still holding the cane from Manet's original subject.

**Provenance**

Marina Picasso Collection



74

**PABLO PICASSO (1881-1973)**

*Danse nocturne avec un hibou (Nocturnal Dance with an Owl)* (Bloch 936), 1959  
Linocut printed in brown and black on Arches paper, signed in pencil, an  
unnumbered proof (aside from the edition of 50), published by Galerie Louise  
Leiris, published by Arnéra, Vallauris, France, with full margins.

21 x 25 3/8in (53.4 x 64.5cm)

sheet 24 5/8 x 29 5/8in (62.5 x 75.2cm)

**\$15,000 - 20,000**



75

**PABLO PICASSO (1881-1973)**

*Quatre visages* (Ramié 436), 1959

White earthenware ceramic pitcher with colored englobe and glaze, marked 129/300, with 'Edition Picasso' and 'Madoura' stamps on the underside.

height 9in (22.9cm)

**\$5,000 - 7,000**





76

77

**PABLO PICASSO (1881-1973)**

*Picador* (Ramié 176), 1952

White earthenware clay, oxidized paraffin decoration, white enamel, from the edition of 500, marked 'Edition Picasso', with the 'Madoura Plein Feu' pottery stamp on the underside.  
diameter 6in (15.2cm)

**\$2,000 - 2,500**

76

**PABLO PICASSO (1881-1973)**

*Bird with Tuft* (Ramié 173), 1952

White earthenware ceramic ashtray with black oxide and white glaze, marked 'Edition Picasso' and stamped 'Madoura Plein Feu' and 'Edition Picasso', from the edition of 500.  
diameter 6 1/8in (15.6cm)

**\$1,500 - 2,500**



77



78

78

**PABLO PICASSO (1881-1973)**

*Picador et cheval* (*Picador and Horse*) (Bloch 913), 1959

Linocut cut printed in brown and black on Arches paper, signed in pencil, an unnumbered proof (aside from the edition of 50), published by Galerie Louise Leiris, Paris, printed by Arnéra, Vallauris, with full margins.

25 x 21 in (63.5 x 53.3 cm)

sheet 29 7/8 x 24 1/2 in (75.5 x 62.2 cm)

**\$7,000 - 10,000**



79

**PABLO PICASSO (1881-1973)**

*Minotaure caressant une dormeuse (Minotaur caressing a sleeping girl),*  
from *La suite Vollard* (Bloch 201), 1933

Drypoint on Montval laid paper, watermark Picasso, signed in pencil,  
from the edition of 260 (there was also an edition of 50 with wide margins),  
published by Ambroise Vollard, Paris, 1939, with full margins, framed.

11 1/4 x 14 3/8in (29.9 x 36.5cm)

sheet 13 3/8 x 17 5/8in (34 x 44.8cm)

**\$60,000 - 80,000**

**Provenance**

Pace Prints, New York

Private collection, New York



80

**PABLO PICASSO (1881-1973)**

*Sable mouvant* (Bloch 1183-1192; Cramer Book 136), 1966

The complete suite comprising 10 aquatints on Rives paper watermarked 'LB', signed in pencil and numbered 'H.C. 2/7' (an *Hors Commerce*, aside from the book edition of 255), text by poet Pierre Reverdy (1889-1960), title, justification and list of plates, published/printed by Louis Broder/ Atelier Atelier Crommelynck, Paris, with full margins, loose (as issued), contained in paper wrappers, within the original parchment wrapper, the parchment spine with title, and contained within linen-covered slipcase. 20 1/8 x 16 3/8 in (51.1 x 41.6 cm)

**\$10,000 - 20,000**





81

**PABLO PICASSO (1881-1973)**

*L'Inspiration travaille et le peintre se tourne les pouces (The Muse Works and the Painter Twiddles his Thumbs)* (Bloch 1449), 1967  
Drypoint on wove paper, with the stamp signature of the artist, numbered 48/50 in pencil, published in 1981, with full margins, framed.

13 5/8 x 11 1/2in (35 x 29cm)

sheet 21 1/4 x 17 7/8in (53.9 x 45cm)

**\$3,000 - 5,000**

81

82

**PABLO PICASSO (1881-1973)**

*Le modèle* (Bloch 1200), 1965

Etching and aquatint on Richard de Bas paper, signed in pencil and numbered 38/50 (there were also 15 artist's proofs), published by Galerie Louise Leiris, Paris, with full margins.

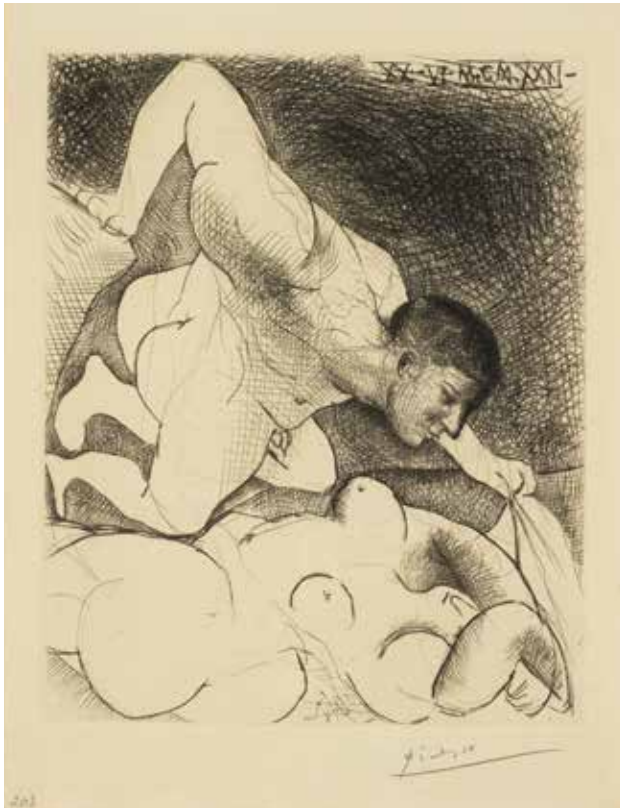
15 x 10 7/8in (38 x 27.5cm)

sheet 22 1/2 x 17in (57 x 43.3cm)

**\$6,000 - 9,000**



82



83

84

**PABLO PICASSO (1881-1973)**

*Sculpteur, modèle et sculpture assise (Sculptor, model and seated sculpture)*, from *La suite Vollard* (Bloch 146), 1933

Drypoint on Montval paper, watermarked Picasso, signed in pencil, from the edition of 260 (there was also an edition of 50 with wide margins), published/printed by Vollard/Lacourière, Paris, with full margins.

12 1/2 x 7 1/4 in (31.8 x 18.5cm)

sheet 17 1/2 x 13 3/8 in (44.9 x 33.9cm)

**\$10,000 - 20,000**



84

83

**PABLO PICASSO (1881-1973)**

*Homme dévoilant une femme (Man Uncovering a Woman)*, from *La suite Vollard* (Bloch 138 ), 1933

Etching on Montval laid paper with the Picasso watermark, signed in pencil, from the edition of 260 (there was also an edition of 50 on wide margins), published/printed by Vollard/Lacourière, Paris, with full margins, framed.

14 1/4 x 11 5/8 in (36.1 x 29.5cm)

sheet 17 1/2 x 13 3/8 in (44.9 x 34.5cm)

**\$8,000 - 12,000**



85

85

**PABLO PICASSO (1881-1973)**

*Peintre et modèle* (Bloch 1375), 1966

Etching and aquatint on Rives BFK, signed in pencil and numbered 38/50, (there were also 15 artist's proofs), published/printed by Galerie Louise Leiris/Crommelynck, Paris, with full margins, framed.

10 7/8 by 15 1/4in (27.6 x 38.7cm)

sheet 16 1/2 x 19 7/8in (42.1 x 50.2cm)

**\$3,000 - 5,000**

86

**PABLO PICASSO (1881-1973)**

*Peintre et modèle à l'ottoman* (Painter and model on an ottoman), from *Les dames de Mougins* (Bloch 1131), 1963

Etching on Auvergne a la Main paper, signed in pencil and numbered 12/150, with full margins.

4 1/8 x 9 1/4in (19.5 x 23.5cm)

sheet 11 7/8 x 11 1/8in (29.9 x 28.3cm)

**\$5,500 - 6,500**



86

87

**PABLO PICASSO (1881-1973)**

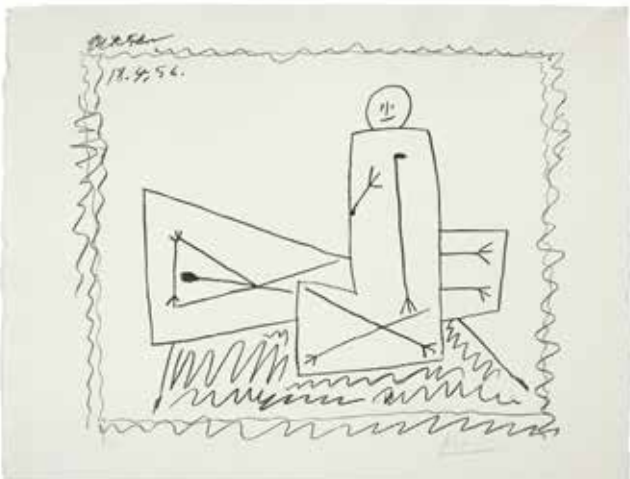
*Personnage assis et personnage couché* (Seated Figure and Reclining Figure) (Bloch 798; Mourlot 278), 1956

Lithograph on wove paper, signed in pencil and numbered 42/50, printed by Mourlot Atelier, Paris, the full sheet.

17 1/2 x 20 1/8in (43 x 51.5cm)

sheet 19 7/8 x 26in (50.2 x 66.1cm)

**\$6,000 - 8,000**



87



88

**PABLO PICASSO (1881-1973)**

*En pensant à Goya: femmes en prison (Thinking of Goya: Women in Prison)*, from *La série 347* (Bloch 1686), 1968

Etching and aquatint on Rives BFK paper, signed in pencil and numbered 21/50 (total edition includes 17 artist's proofs), published/printed by Galerie Louise Leiris/Atelier Crommelynck, Paris, with full margins, framed.

12 1/2 x 15 1/2 in (31.8 x 39.4 cm)

sheet 18 5/8 x 22 1/4 in (47.4 x 56.5 cm)

**\$5,000 - 7,000**



88



89

**PABLO PICASSO (1881-1973)**

*Buste de femme au fichu (Bust of woman with a scarf)* (Bloch 324, Baer 672 C.a), 1939

Etching and aquatint on Rives BFK, the second state, according to Baer, one of only a few proofs pulled on Rives paper in 1960 (after the unsigned edition of 56 on Montval paper pulled in 1940 and before the stamp-signed edition of 50 on wove paper published in 1980), bearing pencil signature, with wide margins, deckle on three sides.

10 1/4 x 8 7/8 in (25.8 x 22.2 cm)

sheet 16 3/8 x 12 7/8 in (41.5 x 32.4 cm)

**\$2,000 - 3,000**

Rare example on Rives - the remains of printer's ink in the margins indicate this was probably an experimental print.

89



90

**PABLO PICASSO (1881 -1973)**

*Le modèle nu* (Bloch 78; Baer 119), 1927

Etching on imitation Japan paper, printed after 1932, signed in pencil and numbered 33/40 (the total edition was 150), published by Société des Amateurs d'Art et des Collectionneurs, Paris, with full margins.

11 x 7 5/8in (27.8 x 19.4cm)

sheet 14 3/4 x 11 1/4in (37.5 x 28.6cm)

**\$5,000 - 7,000**

91

**PABLO PICASSO (1881-1973)**

*Lysistrata* (6 works) (Bloch 267-282; Cramer Book 24), 1934

The complete portfolio comprising 6 etchings on Rives BFK paper, bound as issued, signed in pencil on the justification page and numbered 599 in red crayon, from the edition of 1500, published by Limited Editions Club, New York, printed by L'Atelier Lecourière, Paris, each etching with full margins, accompanied by text and slipcase. (6 works)

each image 8 1/2 x 5 5/8in (21.5 x 14cm)

each sheet 11 3/8 x 8 7/8in (28.7 x 22cm)

**\$5,000 - 7,000**

90



91

**PROPERTY FROM A PRIVATE NEW YORK COLLECTION**

92

**PABLO PICASSO (1881-1973)**

*Le viol sous la fenêtre*, from *La suite Vollard* (Violation under the window) (Bloch 130), 1930-1937

Aquatint, etching and drypoint on Montval laid paper with the Picasso watermark, signed in pencil, from the edition of 260 (there was also an edition of 50 on wide margins), published/printed by Vollard/Lacourière, Paris, with full margins, framed.

11 x 7 7/8in (27.6 x 19.7cm)

sheet 17 1/4 x 13 1/8in (45 x 33.8cm)

**\$4,000 - 6,000**



92

93

**PABLO PICASSO (1881-1973)**

*Joueur de diable et couple au bord de la mer* (Diable Player and Couple by the Sea), from *La série 347* (Bloch 1396), 1966

Etching and aquatint on Rives BFK paper, signed in pencil and numbered 33/50 (total edition includes 17 artist's proofs), published/printed by Galerie Louise Leiris/Atelier Crommelynck, Paris, with full margins, framed.

12 1/4 x 18 1/2in (32 x 47cm)

sheet 17 7/8 x 24 3/8in (45.4 x 62cm)

**\$4,000 - 6,000**



93

94

**JACQUES VILLON (1875-1963)**

*Miennes*, by *Tristan Tzara* (14 works), 1955

Deluxe portfolio comprising 7 etchings on *vieux japon collée* to Montval paper support, each signed and numbered 16/21 and annotated '1ere Etat' (the total edition was 111, only the first 21 were on Montval), also signed by the artist and author on the justification page and printed number '16', with an extra unsigned suite of the second (final) state, on *Johannot* paper, etchings loose as issued, with paper wrappers, printed by L'Atelier de l'Ermitage, Paris, each print with full margins. (14 works)

each 6 7/8 x 4 7/8in (17.3 x 12.1cm)

each sheet 12 7/8 x 9 7/8in (33 x 25cm)

**\$1,500 - 2,500**

Rare collection of DADA quotes and poems by DADA founder, Tristan Tzara, illustrated by Marcel Duchamp's brother, artist Jacques Villon (né Gaston Émile Duchamp), also active in the Cubist movement.



94





95

**FERNANDO BOTERO (BORN 1932)**

*Dancers*, 1983

Offset lithograph in colors on wove paper, signed in pencil and numbered 49/150, with the blindstamp of the publisher, with full margins.

15 x 10 3/4in (38.1 x 27.3 cm)

sheet 16 7/8 x 12 1/8in (42.9 x 30.8cm)

**\$3,000 - 5,000**

95

96

**AFTER PABLO PICASSO (1881-1973)**

*Danseuse naine (Dwarf Dancer)*, From the *Barcelona Suite*, 1966

Offset lithograph in colors on wove paper, signed and numbered 30/60, published by Museo Picasso, Barcelona, printed by Foto-Repro S.A., Barcelona, with wide margins, framed.

22 1/2 x 12 1/2in (57.2 x 31.8cm)

sheet 29 5/8 x 21 5/8in (75.2 x 55cm)

**\$3,000 - 5,000**



96



97

**DOROTHEA TANNING (1910-2012)**

*Bateau bleu (The Grotto)* (Waddell & Ruby 5, p. 19), 1950

Lithograph in colors on Arches paper, signed in pencil and numbered LVIII/LX from the English edition (the total edition was 260 plus proofs), with the blindstamp of the publisher, Guild de la Gravure, Zurich, Paris, printed by Edmond Desjobert, Paris, with full margins.

19 1/2 x 13 3/8 in (49.5 x 34 cm)

sheet 22 1/8 x 15 1/4 in (56.1 x 38.6 cm)

**\$2,500 - 3,500**

*[In]...Bateau Bleu, the female has become fully conscious, even hyper-alert, and stands upright, centered in the cave-like scene. Symbols - her attributes - abound, including a watch (time is suspended in the unconscious), an eye with two pupils (the inner eye sees more) and a nest of eggs (emblem of creativity - birth)...*

-Donald Kuspit, "The Amorphousness of Being Other," essay for *Dorothea Tanning: Hail Delirium!*, Waddell & Ruby, New York Public Library, New York, 1992.



98

**NORMAN ROCKWELL (1894-1978)**

*School Days Suite*, 1972

The complete suite, comprising of 4 lithographs in colors on Arches paper, two signed in pencil and two in ink and annotated 'a/p' (one of 35 artist's proofs, aside from the edition of 200), with title page, colophon also annotated 'A/P' and paper overlays with printed titles, published by Raymond & Raymond Inc., each with the blindstamp of Circle Gallery Ltd. New York, printed by Atelier Michel Casse, Paris, with full margins, lacking original portfolio.

each sheet 25 5/8 x 19 3/4in (65.1 x 50.2cm)

**\$1,000 - 1,500**

98

99

**NORMAN ROCKWELL (1894-1978)**

*Tom Sawyer Suite*, 1970-71

The complete suite, comprising of 8 lithographs in colors on Arches paper, each signed in pencil and numbered 47/200 (there were also 50 artist's proofs), with title page, colophon also numbered '47' and table of contents, published/printed by Raymond & Raymond, Inc. and Circle Gallery, Ltd./Mourlot, Paris, with full margins, lacking original beige linen portfolio.

each sheet 25 1/2 x 19 3/4in (64.8 x 50.2cm)

**\$4,000 - 6,000**



99





100

**NORMAN ROCKWELL (1894-1978)**

*Huckleberry Finn Suite, 1972*

The complete suite, comprising of 8 lithographs in colors on Arches paper, each signed in pencil and annotated 'a/p' (one of 60 artist's proofs, aside from the edition of 200), with title page, colophon also annotated 'a/p' and table of contents, published/printed by Raymond & Raymond, Inc./Circle Gallery, Ltd., Mourlot, Paris, with full margins, lacking original beige linen portfolio.

each sheet 25 1/2 x 19 3/4in (64.8 x 50.2cm)

**\$3,000 - 4,000**

Contemporary



101

**JOSEF ALBERS (1888-1976)**

*Hommage au carré* (4 works) (Danilowitz 160.1; 160.6; 160.2; 160.10), 1964-1965

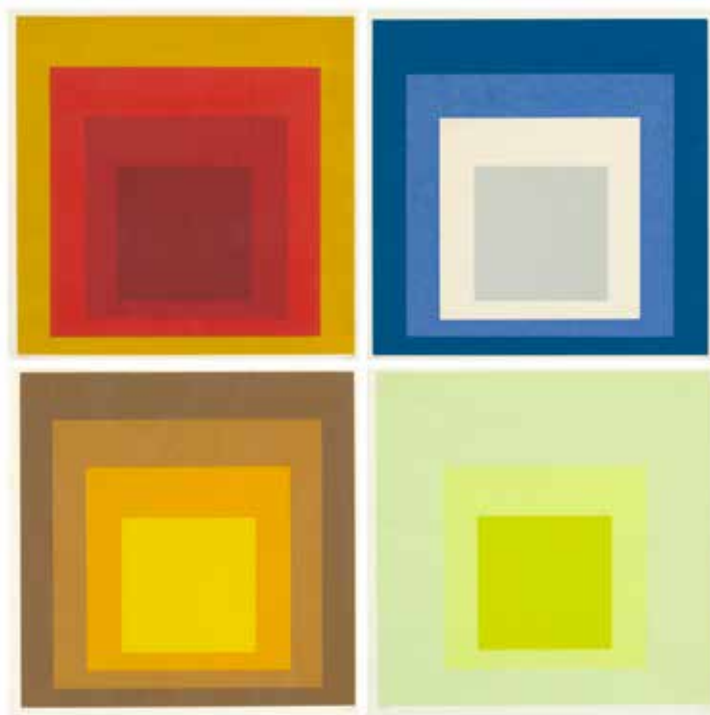
4 screenprints in colors on J. Perrugot Arches Special MBM paper, each signed in pencil and numbered 52/125, published/printed by Editions Denise René/Atelier Arcay, Paris, each with full margins, each framed. (4 works)

each 11 x 11in (27.9 x 27.9cm)

each sheet 19 x 30in (48.3 x 76.2cm)

each sheet folded 19 x 15in (48.3 x 38.1cm)

**\$3,000 - 4,000**



101

102

**JOSEF ALBERS (1888-1976)**

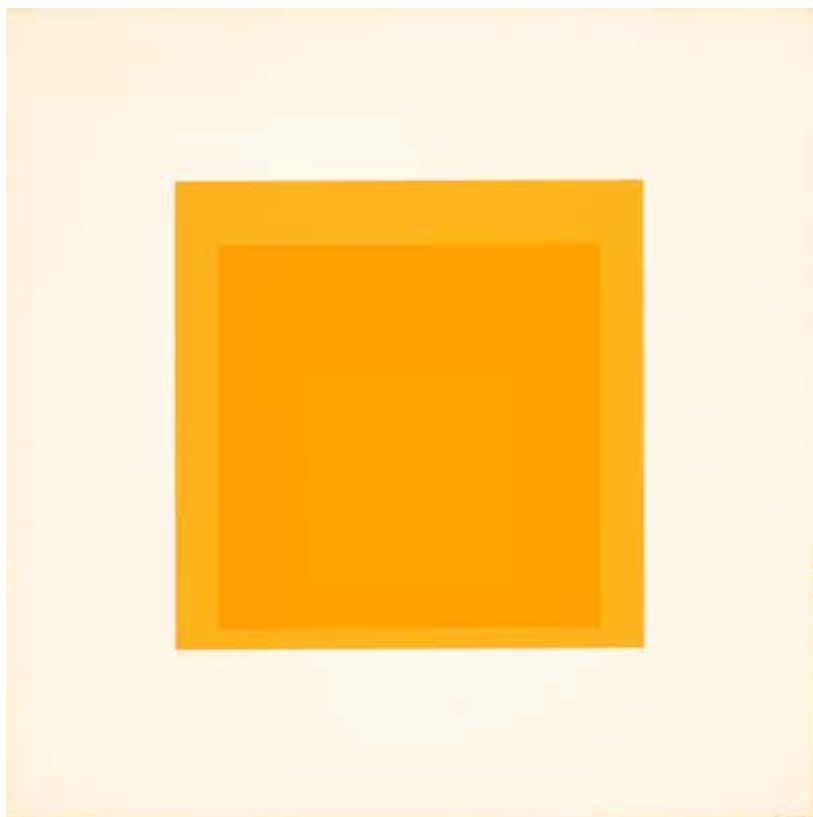
*I-S LXX a* (Danilowitz 196), 1970

Screenprint in colors on German etching paper, initialed, titled, dated and numbered in pencil 95/125, with the blindstamp of the publisher by Ives-Sillman, Inc., New Haven, with wide margins.

12 x 12in (30.5 x 30.5cm)

sheet 21 x 20 7/8in (53.3 x 53cm)

**\$2,000 - 3,000**



102





103

103<sup>W</sup>

**VITO ACCONCI (1940-2017)**

*Ready-to-Wear Music Box Vest (Multiple)*, 1994  
Clear vinyl, velcro, thirty 18-note Reuge music box mechanisms, with mannequin signed in the plate, an artist's proof (aside from the edition of 12), published by Carl Solway Gallery for The Music Box Project, Cincinnati, Ohio.  
chest 49in (124.4cm) back length 22in (55.8cm)

**\$4,000 - 6,000**

Similar in mode to earlier garments by Acconci - *Adjustable Wall Bra* (1990-91) and *Virtual Pleasure Mask* (1993) - this musical vest is intended for normal wear. The music box movements play familiar songs or classical melodies such as *Ave Maria*, *Frère Jacques*, *Swan Lake*, *Tales from the Vienna Woods*, *Happy Birthday*, and others. The wearer of the vest may turn on various songs individually or in chorus. When the music boxes are playing in unisons the discordant result is a stark contrast to the harmonious sounds of the individual melodies, thus turning on its head the notion of a benign music box. As many of the boxes are unreachable for the average wearer, they may turn to a friend for assistance. The vest bridges the space between the artist's earlier performance and body of work and later public art, functioning as a kind of architecture for the body.

104<sup>W</sup>

**VITO ACCONCI (1940-2017)**

*Name-Calling Chair*, 1990  
Cherry, ebony, and birch veneer plywood sculpture, signed, titled and dated '1984/1990' on plaque, underside, from the edition of 10, published by Carl Solway Gallery, Cincinnati, Ohio.  
51 3/4 x 35 3/4 x 46in (131.4 x 90.7 x 116.8cm)

**\$4,000 - 6,000**

Considered a conceptual and performance artist as well as a sculptor and an architect, the late artist Vito Acconci's first love was writing, obtaining an MFA in literature and poetry from the University of Iowa's prestigious Iowa Writer's Workshop in 1964. *Name Calling Chair* could be considered a literal interpretation of a "concrete" poem, as well as a manifestation of the artist's preoccupation with humiliation and self-identified shameful acts, subjects covered in many of his videos from the 1960s as well as his landmark performance work "Seedbed" from 1973.



104

105

**ARMAN (1928-2005)**

*Untitled (Le dos de Valentine)*, 1997

Half-burned violin in resin with acrylic base, signature incised on plate and numbered 21/100.  
21 1/4 x 11 3/4 x 4in (54 x 30 x 10cm)

**\$2,500 - 4,500**

This work is recorded in the Arman Studio Archives  
New York under number: APA# 8403.97.002



105



106

106

**ARMAN (1928-2005)**

*Venus with Knives*, 2002

Cast bronze Venus statue with green patina, sliced with knives on marble base multiple, inscribed with signature and numbered 22/100.  
23 1/4 x 9 1/2 x 14 1/8in (59.1 x 24.1 x 35.9cm)

**\$3,000 - 5,000**

This work is recorded in the Arman Studio Archives  
New York under number: APA# 8401.02.0003

107

**DARREN ALMOND (BORN 1971)**

*Alfred*, 1999

Painted aluminum multiple in colors, from the edition of 2 (there was also 1 artist's proof), produced by British Rail, London.  
8 3/4 x 45 1/4 x 1/2in (22.2 x 114.9 x 1.2cm)

**\$5,000 - 7,000**

**Provenance**

Galerie Max Hetzler, Berlin



107



108



109

108

**DONALD BAECHLER (1956-2022)**

*Blue Spruce, Potted Plant, Flower* (3 works), 2005

Three drypoints with aquatint in colors on Somerset paper, each signed in pencil, each dated, each numbered 20/34 (there were also 5 artist's proofs), published by Baron/Boisante Editions, New York, printed by Jennifer Melby, each with full margins. (3 works)

assorted from 17 x 10 7/8in (43.2 x 27.6cm) to

23 3/4 x 9 3/4in (60.3 x 24.8cm)

assorted sheets from 25 1/8 x 17 7/8in (63.8 x 45.4cm) to

31 3/4 x 16 7/8in (80.6 x 42.7cm)

**\$3,000 - 4,000**

109

**DONALD BAECHLER (1956-2022)**

*Hunan Palace*, 2008

Aquatint, spit-bite and soft-ground etching in colors, signed in pencil, dated, and numbered 4/30, published by Baron/Boisante Editions, New York, printed by Jennifer Melby, New York, with full margins.

25 3/4 x 25 3/4in (65.4 x 65.4cm)

sheet 32 1/2 x 31 7/8in (83 x 81cm)

**\$2,500 - 3,500**





110

110

**DONALD BAECHLER (1956-2022)**

*Owl Portfolio (7 works)*, 1992

The complete portfolio comprising of 7 etchings and aquatints on Somerset, each signed in pencil, each dated and each numbered 3/24, with title and justification pages, published by Baron/Boisante Editions, New York, each with full margins, in original blue cloth-covered portfolio. (7 works)

each sheet 25 1/8 x 18 7/8in (63.8 x 45.4cm)

overall 25 3/4 x 19 1/4 x 1/2in (65.4 x 48.9 x 1.3cm)

**\$4,000 - 6,000**

111

**DONALD BAECHLER (BORN 1956)**

*Coney Island 1 & 5 (2 works)*, 1994

Two screenprints in colors on museum board, each signed in pencil, each dated and each numbered 23/175 (there were also 10 artist's proofs), published by Lococo-Mulder, Saint Louis, Missouri (each with the publisher and the artist's copyright inkstamp on the reverse), each the full sheet. (2 works)

each sheet 29 1/8 x 29 1/8in (74 x 74cm)

**\$2,000 - 4,000**



111



112

**JOHN BALDESSARI (1931-2020)**

*Heart (with Pearls)* (Hurowitz 58), 1991

Photogravure and aquatint in colors on Somerset Satin paper, signed in pencil and numbered 45/75, co-published by Brooke Alexander Editions, Castelli Graphic and Independent Curators Incorporated, with the blindstamp of the printer Branstead Studio, New York, with full margins.

36 1/2 x 39 1/2in (92.7 x 100.3cm)

sheet 38 3/4 x 41 3/4in (98.4 x 106cm)

**\$2,500 - 3,500**

112

113

**JOHN BALDESSARI (1931-2020)**

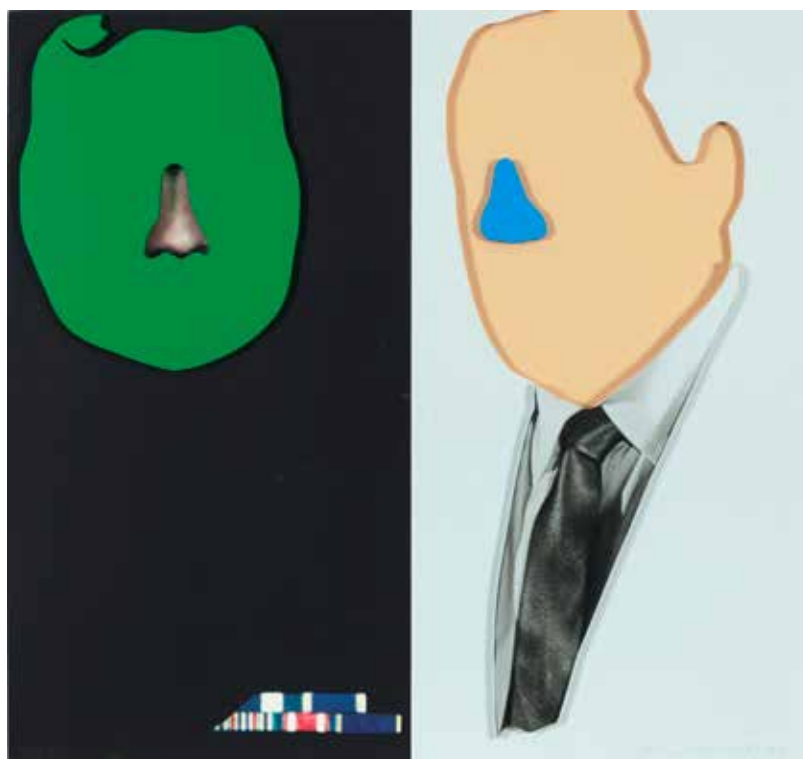
*Noses & Ears Etc.: The Gemini Series: Two Faces, One With Nose and Military Ribbons; One With (Blue) Nose and Tie* (Hurowitz 169), 2006

Screenprint in colors on Rives BFK and Lanaquarelle paper mounted to Sintra with Duramount archival adhesive, cut-out construction of three layers with hand-painted additions at profile edges, straight edges, signed in pencil, dated and numbered 25/45 (there were also 12 artist's proofs), published/printed by Gemini G.E.L., Los Angeles, contained in artist specified frame.

34 x 36 x 3/4in (86.4 x 91.4 x 1.9cm)

overall 34 3/4 x 36 3/4 x 3in (88.3 x 93.3 x 7.6cm)

**\$8,000 - 12,000**



113

114

**KAREL APPEL (1921-2006)**

*Bedized Pudding, Canadian Suite (6 works), 1979*

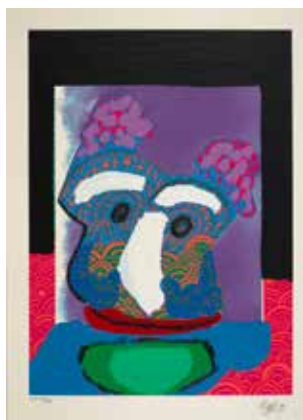
The complete suite of 6 mixed media prints with embossing in color on Arches paper, each signed in pencil, each dated and each numbered AP VII/ XXV (aside from an edition of 130), with the blindstamp of the publisher Editions Canada, London, Ontario, each with full margins, housed in the original screenprinted fabric-covered portfolio.

Titles Include: *Lying in Red; The Falling Face; Purple Owl; Face; Sound; The Soft Oriental* (6 works)

each 30 5/8 x 20 7/8in (77.8 x 53cm)

each sheet 35 x 26in (88.9 x 66cm)

**\$3,000 - 5,000**



114



115

115

**ROMARE BEARDEN (1914-1988)**

*Martin Luther King Jr. - Mountain Top, 1968*

Screenprint in colors on wove paper, published by HKL, Ltd., New York, printed by Charles Cardinale, Fine Creations, Inc., New York, the full sheet.  
sheet 29 7/8 x 19 1/2in (75.9 x 49.5cm)

**\$2,000 - 3,000**





116<sup>W</sup>

**JENNIFER BARTLETT (1941-2022)**

*East West*, 2009

Screenprint in colors on heavy wove paper, signed in pencil, dated and numbered PP 3/4 (a printer's proof, aside from the edition of 40), with the blindstamps of the publisher/printer Brand X Projects/Brand X Editions, New York, with full margins.

36 1/2 x 74in (92.6 x 187.9 cm)

sheet 43 5/8 x 80in (110.8 x 203.1cm)

**\$8,000 - 12,000**



117

**JENNIFER BARTLETT (1941-2022)**

*House II Portfolio (9 works),*

The complete portfolio comprising of 9 screenprints in colors on Arches Hot Press watercolor paper, with title page, each signed in pencil, each dated, and each numbered PP 4/4 (a printer's proof, aside from edition of 45), with the blindstamp of the publisher/printer Brand X Editions, New York, with full margins, loose (as issued), contained in original red linen-covered clamshell portfolio case. (9 works)

each 18 x 18in (45.7 x 45.7cm)

each sheet 20 x 20in (50.8 x 50.8cm)

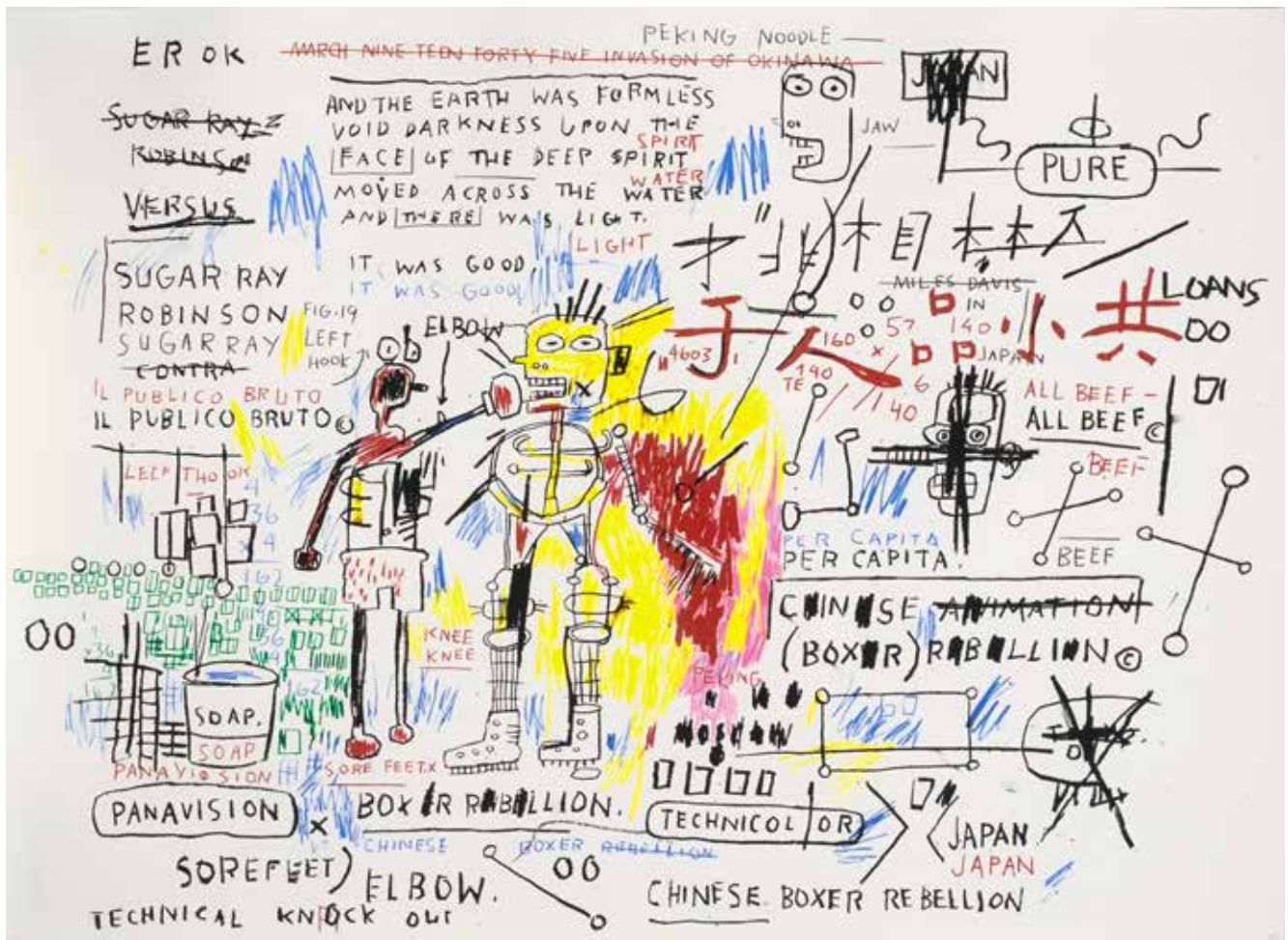
overall 20 1/2 x 20 3/4 x 3/4in (52.1 x 52.7 x 1.9cm)

**\$25,000 - 35,000**



76 | BONHAMS





119

# **AFTER JEAN-MICHEL BASQUIAT (1960-1988)**

*Boxer Rebellion*, 1982-83

Screenprint in colors on wove paper, signed in pencil by Lisane Basquiat and Jeanine Heriveaux (the administrators of the Estate of Jean-Michel Basquiat) with estate stamp on the reverse, dated and numbered 15/60, published/printed in 2018 by Flatiron Editions/Pace Prints, New York, the full sheet, accompanied by a certificate issued by Flatiron Editions and signed by The Estate of Jean-Michel Basquiat, framed.

sheet 29 x 39 5/8in (73.6 x 100.6cm)

\$50,000 - 70,000



**PROPERTY FROM THE ESTATE OF NANETTE LAITMAN,  
SALE TO BENEFIT THE MUSEUM OF ARTS AND DESIGN, NEW YORK**

120

**LOUISE BOURGEOIS (1911-2010)**

*Give or Take (How do you feel this morning?)*, 1990

Bronze multiple with brown and gold patina, incised with artist's initials, dated and stamp-numbered 22/40 (there were also 15 artist's proofs).

4 1/4 x 6 1/4 x 9in (10.8 x 15.9 x 22.9cm)

**\$18,000 - 22,000**

**Provenance**

Collection of Nanette L. Laitman, New York

A gift from the above to the present owner

**Exhibited**

Denver, Metropolitan State College, Louise Bourgeois: Selections from the Ginny Williams Collection, 2004 (another from the edition displayed)

London, Tate Modern, Paris, Centre Georges Pompidou Louise Bourgeois: Retrospective, 2007-08 (another from the edition displayed)  
Germany, Städtische Museen Jena, Louise Bourgeois: Sculpture, Drawings and Prints, 2010, p. 57 (another from the edition displayed)

**Literature**

Charlotta Kotik, Terrie Sultan and Christian Leigh, Louise Bourgeois: The Locus of Memory, 1982-1993, New York, 1994, p. 110 (illustrated)

121

**LOUISE BOURGEOIS (1911-2010)**

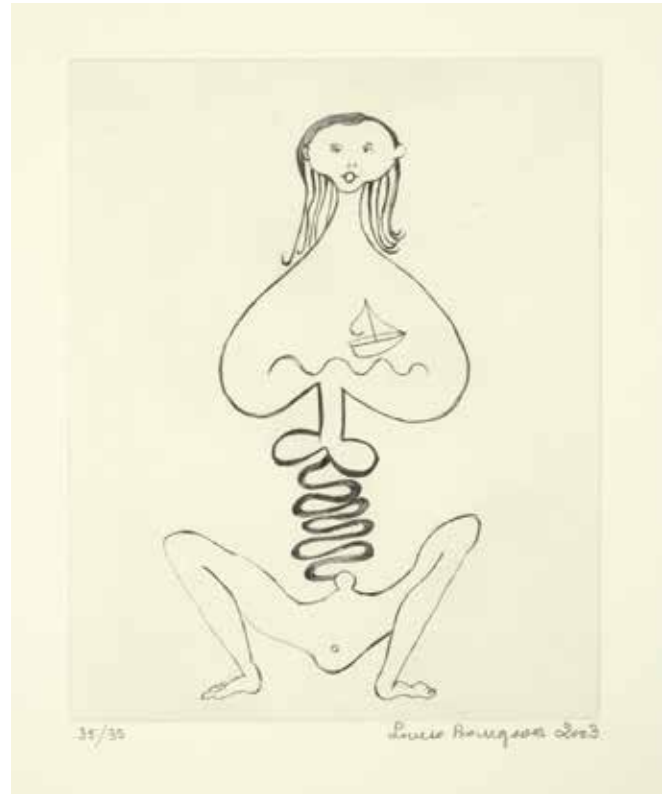
*La nausée*, from *La réparation*, 2003

Drypoint on Hahnemühle paper, signed in pencil, dated and numbered 35/35 (there were also 7 artist's proofs), published/printed by Harlan & Weaver, Inc., New York, with full margins, framed.

9 15/16 x 7 15/16 in (25.3 x 20.2cm)

sheet 11 1/8 x 9 3/16 in (28.3 x 23.4cm)

**\$6,500 - 8,500**



121



122

122

**VIJA CELMINS (BORN 1939)**

*Spider Web*, 2009

Screenprint on wove paper, signed in pencil, dated and numbered 11/117 (there were also 18 artist's proofs), published by Lincoln Center/List Poster and Print Program, New York, with full margins.

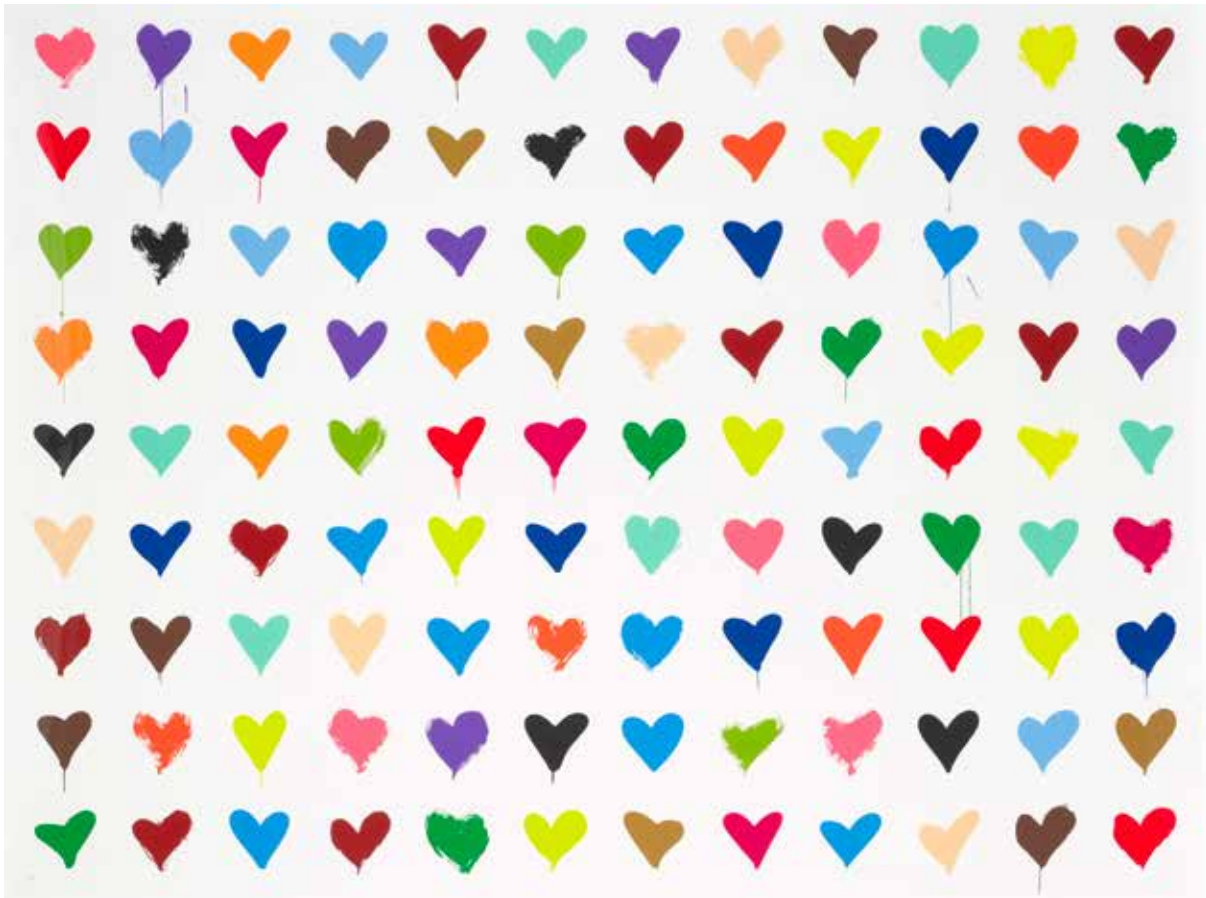
10 7/8 x 12 7/8 in (27.6 x 32.9cm)

sheet 17 3/8 x 19 in (44.2 x 48.5cm)

**\$4,000 - 6,000**

This work was part of Lincoln Center's 50th Anniversary celebration.





123



124

123

**MR. BRAINWASH (BORN 1966)**

*Full of Hearts, 2021*

Screenprint in colors on wove paper, signed in pencil and annotated 'SP' (a proof, aside from the edition of 75), with the blindstamp of the artist, the full sheet, framed.

sheet 38 1/16 x 50 1/16in (96.6 x 127.1cm)

**\$3,500 - 5,500**

124

**MR. BRAINWASH (BORN 1966)**

*All You Need is He(Art), 2022*

Screenprint in colors on wove paper, signed in pencil, dated and numbered 26/75, with the blindstamp and fingerprint of the artist on the reverse, published by the artist, the full sheet, framed.

sheet 22 1/2 x 21 3/4in (57.1 x 55.2cm)

**\$1,200 - 1,800**



125

125

**MR. BRAINWASH (BORN 1966)**

*Untitled (Flowarh\$)*, 2021

Unique screenprint in colors with hand-coloring, collage and varnish on wove paper, signed in black ink, dated and numbered 1/1 on the reverse, published by the artist, the full sheet, framed. sheet 48 1/8 x 48in (122.2 x 121.9cm)

**\$10,000 - 12,000**

126

**TAKASHI MURAKAMI (BORN 1962)**

*Oval (Peter Norton Christmas Project)*, 2000

Polychrome plastic multiple in colors with mini compact disc, with the artist's embossed stamp on the underside, from the edition of 3000, published by the Peter Norton Family Christmas Project, Santa Monica, California.

overall 10 3/8 x 7 1/4 x 7 1/4in (26.3 x 18.3 x 18.3cm)

**\$2,000 - 3,000**



126





127

**CHUCK CLOSE (1940-2021)**

*Self-Portrait*, 1999

Relief etching on Okawara paper, signed in pencil, dated and numbered 63/99 (there were also 10 artist's proofs), published by Edition Schellmann, Munich and New York, the full sheet, framed.

\$8,000 - 10,000

127

128

**CHUCK CLOSE (1940-2021)**

*Phil (detail)*, 2007

Screenprint on wove paper, signed in pencil, dated and annotated PP II (a printer's proof, aside from edition of 100), published by Pace Editions, Inc., New York, with the blindstamp of the printer Brand X Editions, New York, with full margins.

10 x 10in (25.4 x 25.4cm)

sheet 16 1/8 x 15 1/8in (40.9 x 38.4cm)

\$4,000 - 6,000



128



129

**CHUCK CLOSE (1940-2021)**

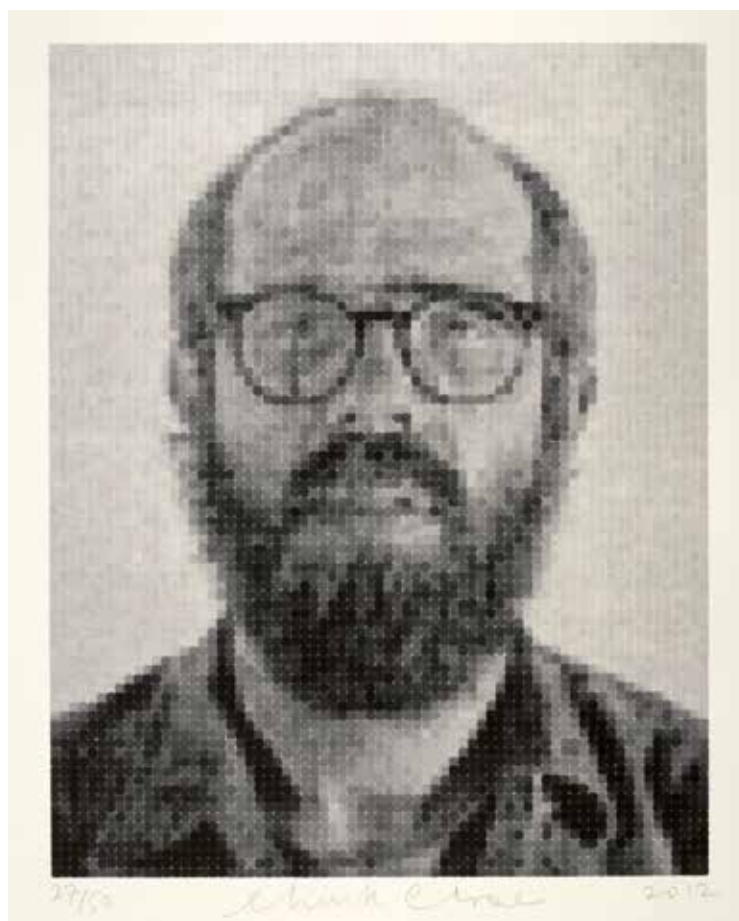
*Self-Portrait 2*, 2012

Archival watercolor pigment print on T.H. Saunders Hot Press watercolor paper, signed in pencil, dated and numbered 27/50 (there was also an edition of 50 in Roman numerals), with the blindstamp of the publisher Magnolia Editions, California, with full margins.

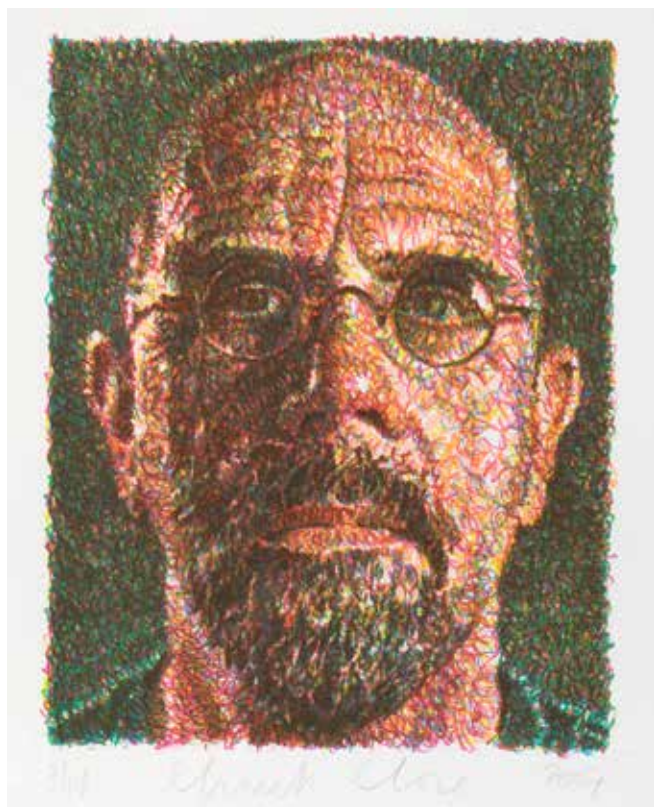
24 1/2 x 19 3/8in (62.3 x 49.2cm)

sheet 30 1/4 x 22in (76.6 x 55.9cm)

**\$5,000 - 7,000**



129



130

**CHUCK CLOSE (1940-2021)**

*Self-Portrait (Lincoln Center)*, 2007

Lithograph and screenprint in colors on Somerset Satin White paper, signed in pencil, dated and numbered 3/118 (there were also 18 artist's proofs), published/printed by Lincoln Center List Poster and Print Program/Watanabe Press, New York, with full margins, framed.

30 x 24in (76.2 x 60.9cm)

sheet 38 x 30 3/8in (96.5 x 77.7cm)

**\$4,000 - 6,000**

130



131



132

131

**JIM DINE (BORN 1935)**

*Two Hearts at Sunset, from 2005 Suite, 2005*

Lithograph in colors on Rives BFK paper, signed in pencil, dated and numbered 25/200 (there were also 10 artist's proofs), published by Marco Fine Arts Contemporary, Hawthorne, California, printed by Atelier Michael Woolworth, Paris, the full sheet.  
sheet 20 1/2 x 26 3/8in (52 x 66.9cm)

**\$2,500 - 3,500**

132

**JIM DINE (BORN 1935)**

*The Yellow Belt, 2005*

Woodcut and lithograph in colors on Rives BFK paper, signed in white pencil, numbered 90/200 (there were also 10 artist's proofs), published by Éditions de la Différence, Paris, the full sheet.  
sheet 26 3/8 x 20 1/2in (67 x 52.1cm)

**\$4,000 - 6,000**





133

**JIM DINE (BORN 1935)**

*The Bather (Venus)*, 2005

Lithograph in colors on Rives BFK paper, initialed in pencil and numbered 25/200 (there were also 10 artist's proofs), published by MFA Contemporary, Hawthorne, California, printed by Atelier Michael Woolworth, Paris, the full sheet.  
26 3/8 x 20 1/2 in (67 x 52.1 cm)

\$2,500 - 3,500





134

**JEAN DUBUFFET (1901-1985)**

*Lion héraldique, from the Fables series* (Webel 1179), 1976

Screenprint in colors on Arches paper, signed in pencil, dated and numbered 41/50, published by Pace Editions, Inc., New York, printed by J.J. de Broutelles, Paris, with full margins.

23 3/4 x 29 1/4in (60.3 x 74.3cm)

sheet 27 1/2 x 34 5/8in (69.9 x 87.9cm)

**\$3,000 - 5,000**

134

135

**HOWARD HODGKIN (1932-2017)**

*In Touch/Checking In, from The Way We Live Now*, 1990

Lift ground etching and aquatint in colors with handcoloring on Fabriano laid paper, initialed in pencil, dated and numbered 6/50 (there was also a book edition of 200 signed on the justification), published by Karsten Schubert, London, printed and hand-colored by Jack Shirreff at the 107 Workshop, London, the full sheet, framed.

sheet 11 3/4 x 16 7/8in (29.8 x 42.7cm)

**\$1,800 - 2,200**



135

136

**SHARA HUGHES (BORN 1981)**

*Night Opening*, 2022

Drypoint etching in colors on Rives BFK paper, signed in pencil, dated and numbered 83/100 (there were also 20 artist's proofs), published by Texte Zur Kunst, Berlin, with full margins.

6 7/8 x 5in (17.5 x 12.7cm)

sheet 11 3/4 x 9 3/8in (29.8 x 23.8cm)

\$2,000 - 3,000



136

137

**SAM FRANCIS (1923-1994)**

*King Corpse* (Lembark S.16; SFS-288; Gemini 1296), 1968

Screenprint in colors on Arches Cover paper, signed in pencil and annotated 'CTP' (one of 14 unique color trial proofs, aside from edition of 65), with the blindstamp (and inkstamp verso) of the publisher/printer, Gemini G.E.L., Los Angeles, with margins.

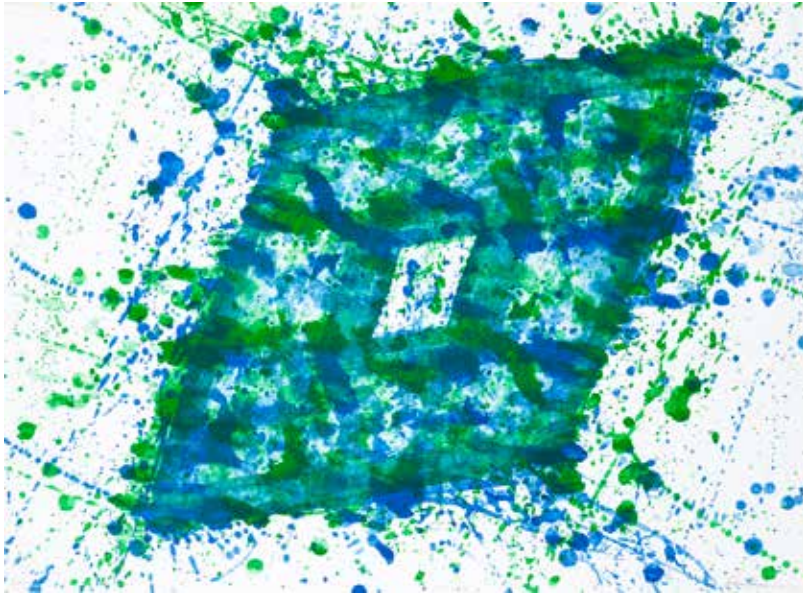
sheet 41 7/8 x 57 3/16in (106.4 x 145.3cm)

\$7,000 - 9,000



137





138

138

**SAM FRANCIS (1923-1994)**

*Untitled, from Papierski Portfolio* (Lembark addendum; SF-353), 1992

Lithograph in colors on wove paper, signed in pencil, annotated 'AP' (an artist's proof, aside from edition of 50), published by Editions Daniel Papierski, Paris, printed by Gardner Litho, Buena Vista, California, the full sheet, framed.

sheet 22 x 30 1/8in (55.9 x 76.5cm)

**\$2,500 - 3,500**



139

139

**GEORGE CONDO (BORN 1957)**

*Drawing Paintings* (18 works), 2011

The complete portfolio comprising of 18 offset lithographs in colors, from the edition of 400, published by Skarstedt Gallery, New York, each with full margins, contained in original linen-covered clamshell portfolio case. (18 works)

overall 11 3/4 x 10 1/8 x 1 1/4in (29.8 x 25.7 x 3.2cm)

**\$15,000 - 20,000**



140

**SAM GILLIAM (BORN 1933)**

*Untitled, for Lincoln Center Festival, 2001*

Screenprint in colors on Somerset paper, signed in pencil, dated and numbered 60/108 (there were also 18 artist's proofs), published by Lincoln Center List Program, New York, with the blindstamp of the printer, Brand X Editions, New York, with full margins.

28 3/4 x 36 1/4 in (73 x 92 cm)

sheet 35 1/4 x 41 in (89.5 x 103 cm)

**\$5,000 - 7,000**



140

141

**SAM GILLIAM (BORN 1933)**

*Castle Banner 5, 2004*

Relief print in colors on wood veneer with collage, signed in pencil, dated and numbered 9/14, published by Tandem Press, Madison, Wisconsin, the full sheet, framed.

sheet 60 x 40 in (152.4 x 101.6 cm)

**\$5,000 - 10,000**



141



142

**ELLEN GALLAGHER (BORN 1965)**

*eXelento "Mercolized Cream Guarantees Glamorously Fairer Skin", 2004*  
 Artist's book with modelling clay additions on synthetic polymer cover, signed in pencil and numbered 5/100, published by Gagosian Gallery, New York, fabricated by Vincent de Rijk, Rotterdam, housed in a polymer box.

*overall 3 9/16 x 7 5/16 x 9 1/8in (9 x 18.5 x 23.1cm)*

**\$2,000 - 2,500**

142

143

**RICHARD HAMILTON (1922-2011)**

*The Critic Laughs* (Lullin 68), 1968

Laminated offset lithograph and screenprint with hand-coloring and collage, signed in pencil and numbered 87/125, published by the Documenta IV Foundation, Kassel, Germany, printed by Euan Duff and at Kelpra studio, London, with full margins.

*13 1/2 x 10 3/8in (34.2 x 26.4cm)*

*sheet 23 1/4 x 18 1/4in (59.1 x 46.4cm)*

**\$2,500 - 3,500**



143

144

**CHRISTO & JEANNE-CLAUDE (1935-2020; 1935-2009)**

*Wrapped Roman Sculptures, Project for Die Glyptothek, München* (Schellmann 158), 1991

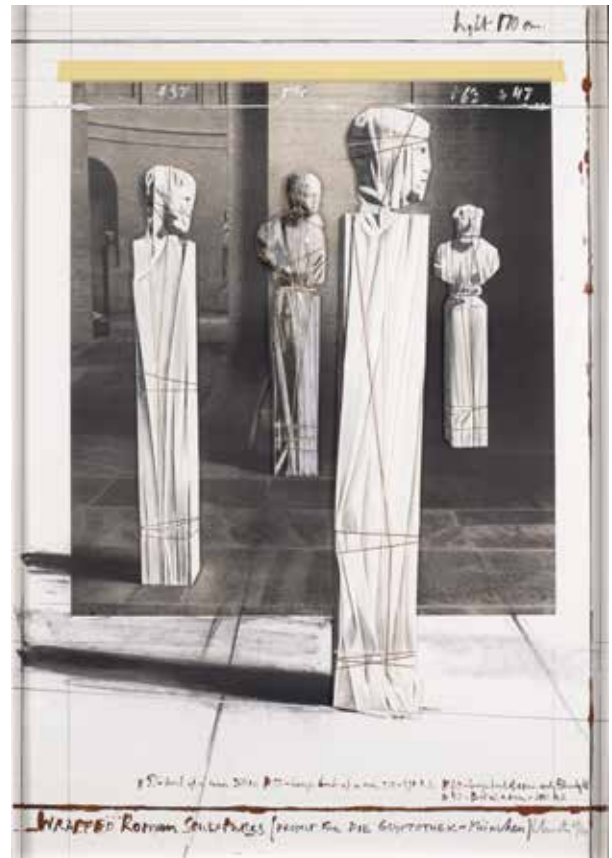
Collotype and screenprint in colors on wove paper with collage of fabric, transparent polyethylene, thread, twine, and masking tape with pencil additions, signed in pencil and numbered 64/111 (there were also 30 artist's proofs), published by Edition Schellmann, Munich/New York, with the blindstamp of the printer Domberger, Filderstadt, the full sheet, framed.

sheet 39 3/8 x 27 1/2 x 1/4in (100 x 70 x 1.2cm)

**\$6,000 - 8,000**

**Exhibited**

Miami, Miami Art Museum, *Modern Photographs: The Machine, the Body and the City. Selections from the Charles Cowles Collection*, November 17, 2006 - April 15, 2007.



144



145

145

**CÉSAR (1921-1998)**

*Téléphone, 1994*

Cast iron multiple with black patina, stamped signature and numbered VIII/XXX (aside from the edition of 80 and 10 artist's proofs), cast by the Romain Barelrier Foundry, Paris, with the certificate of authentication.

5 1/2 x 9 x 10 1/2in (14 x 22.8 x 26.6cm)

**\$3,500 - 5,500**





146

146

**KEITH HARING (1958-1990)**

*Untitled, from Pop Shop VI* (Littmann p.151), 1989  
Screenprint in colors on wove paper, signed in pencil by Julia Gruen (the executor of the Keith Haring Estate) on the reverse, dated and numbered 171/200 (there were also 25 artist's proofs), with the estate inkstamp on the reverse, published by Martin Lawrence Limited Editions, New York, with the blindstamp of the printer Durham Press, Pennsylvania, with full margins, framed.  
11 1/2 x 14 3/4in (29.1 x 37.4cm)  
sheet 13 1/2 x 16 1/2in (34.2 x 41.8cm)

**\$15,000 - 20,000**

147

**KEITH HARING (1958-1990)**

*Portrait of Joseph Beuys* (Littman p.61), 1986  
Screenprint in gold ink on canvas, signed in black felt pen, dated and numbered in Roman numerals V/XXX (a proof, aside from the edition of 90 and 6 artist's proofs in brown ink on brown canvas), published by Edition Schellmann, Munich and New York and Galerie Bernd Klüser, Munich, the full sheet.  
sheet 31 1/4 x 23 5/8in (79.5 x 60 cm)

**\$8,000 - 10,000**

Rare proof in gold ink. Haring depicts Beuys as an oak tree, an homage to Beuys' installation at Documenta 7 where the artist planted 7,000 oak trees throughout the city of Kassel. Haring, who was also participating in Documenta 7, appreciated the older artist's emphasis on creating works that would help society.



147



148

148

**KEITH HARING (1958-1990)**

*International Volunteer Day* (Littmann p.93), 1988  
Lithograph in colors on Arches paper, signed in pencil, dated, numbered 165/1000, and with the artist's monogram, with the blindstamps of the publisher/printer The World Federation of United Nations/Emiliano Sorini Studio, New York, the full sheet.  
sheet 8 1/2 x 11 1/4in (21.5 x 28cm)

**\$6,000 - 9,000**

This work is accompanied by a certificate from the World Federation of United Nations Associations.



149

**KEITH HARING (1958-1990)**

*One plate, from The Fertility Suite* (Littmann p.33), 1983  
 Screenprint in colors on wove paper, signed in pencil, dated and  
 numbered 54/100 (there were also 15 artist's proofs), published by  
 Tony Shafrazi Gallery, New York, with full margins, framed.  
 40 1/4 x 47 1/4in (102.2 x 120cm)  
 sheet 41 7/8 x 49 7/8in (106.3 x 126.6cm)

\$60,000 - 80,000



150

**DAMIEN HIRST (BORN 1965)**

*For the Love of God*, 2011

Screenprint in colors with glazes and diamond dust on wove paper, signed in black ink and numbered 121/1000 (there were also 20 artist's proofs), with the inkstamp in red of the artist on the reverse, published by Other Criteria, London, the full sheet, framed.  
sheet 23 x 17 1/8in (58.4 x 43.5cm)

**\$3,000 - 5,000**

150

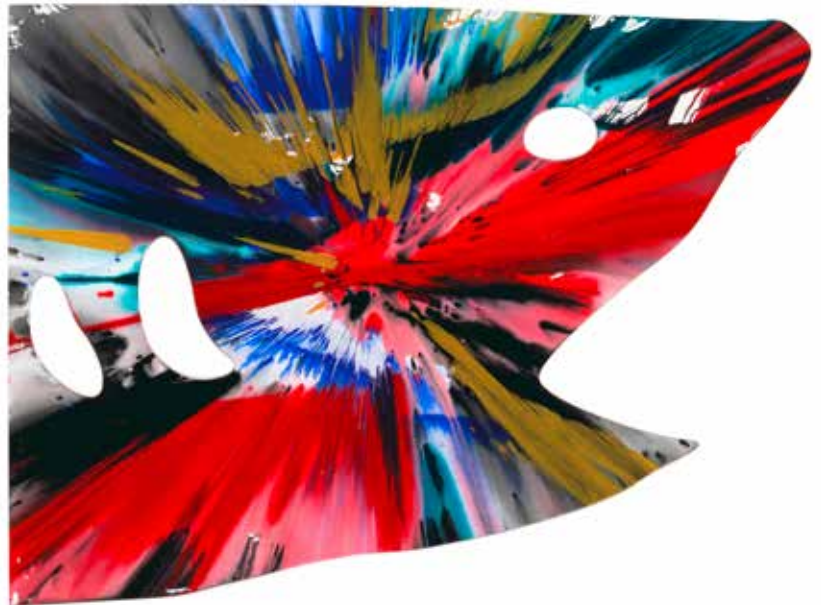
151

**DAMIEN HIRST (BORN 1965)**

*Shark Spin Painting*, 2009

Acrylic on die-cut wove paper, inkstamp signature and blindstamp of the artist on the reverse, published by Pinchuk Art Centre, Ukraine, the full sheet.  
sheet 19 3/8 x 25 7/8in (49.2 x 65.7cm)

**\$5,000 - 7,000**



151





152

**JEFF KOONS (BORN 1955)**

*Balloon Dog (Blue)*, 2021

Metallic porcelain multiple in blue, numbered 574/799 on the accompanying certificate (there were also 50 artist's proof examples), published by Bernardaud, Limoges, France, with the original box.

15 3/4 x 6 1/8 x 18 7/8in (40 x 15.4 x 47.9cm)

**\$30,000 - 40,000**



153

153

**KAWS (BORN 1974)**

*One plate, from Tension, 2019*

Screenprint in colors on wove paper, signed in blue pencil, dated and numbered 81/100 (there were also 20 artist's proofs), published by National Gallery of Victoria, Melbourne, Australia, the full sheet, framed. sheet 35 x 23in (88.9 x 58.4cm)

**\$8,000 - 12,000**



154

154

**KAWS (BORN 1974)**

*One plate, from Tension, 2019*

Screenprint in colors on wove paper, signed in pink pencil, dated and numbered 81/100 (there were also 20 artist's proofs), published by National Gallery of Victoria, Melbourne, Australia, the full sheet, framed. sheet 35 x 23in (88.9 x 58.4cm)

**\$8,000 - 12,000**



155

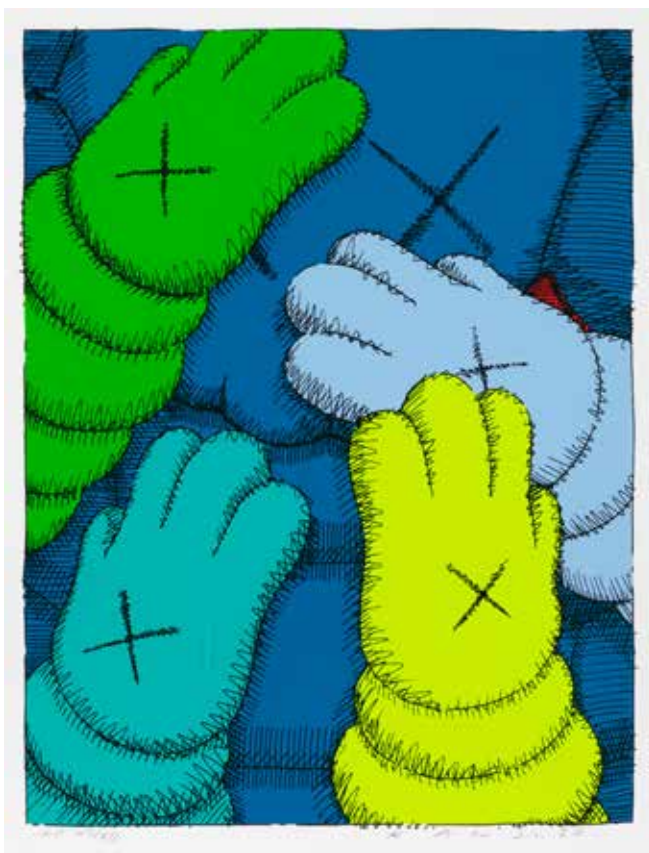
155

**KAWS (BORN 1974)**

*One plate, from Tension, 2019*

Screenprint in colors on wove paper, signed in blue pencil, dated and numbered 81/100 (there were also 20 artist's proofs), published by National Gallery of Victoria, Melbourne, Australia, the full sheet, framed. sheet 35 x 23in (88.9 x 58.4cm)

**\$8,000 - 12,000**



156

156

**KAWS (BORN 1974)**

*Untitled, from Urge, 2020*

Screenprint in colors on wove paper, signed in pencil, dated and numbered AP 43/50 (an artist's proof, aside from the edition of 250), published by the artist, New York, with full margins, framed.

11 3/8 x 8 5/8in (28.9 x 21.9cm)

sheet 17 x 12 3/4in (43.1 x 32.4cm)

**\$7,000 - 9,000**

157

**KAWS (BORN 1974)**

*Untitled, from Urge, 2020*

Screenprint in colors on wove paper, signed in pencil, dated and numbered AP 43/50 (an artist's proof, aside from the edition of 250), published by the artist, New York, with full margins, framed.

11 3/8 x 8 5/8in (28.9 x 21.9cm)

sheet 17 x 12 3/4in (43.1 x 32.4cm)

**\$7,000 - 9,000**

158

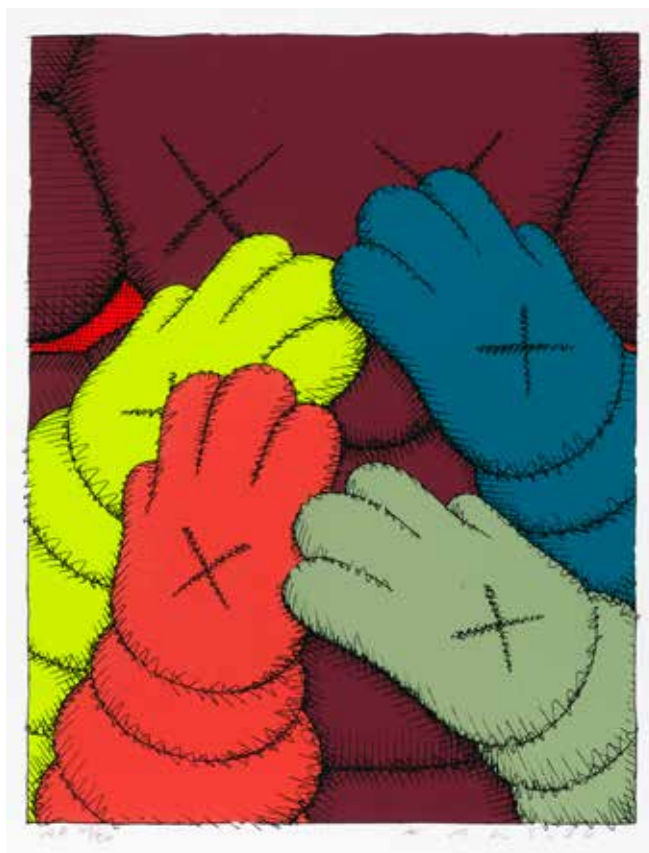
**KAWS (BORN 1974)**

*Gone, 2019*

Screenprint on Arches Aquarelle paper, signed in pencil, dated and numbered 492/750, published by National Gallery of Victoria, Melbourne, Australia, the full sheet, framed.

sheet 15 1/8 x 11 3/4in (38.4 x 29.8cm)

**\$5,000 - 7,000**



157



158





159

**ROBERT INDIANA (1928-2018)**

*Four Seasons of Hope (Gold) (4 works), 2012*

The complete portfolio comprising of 4 screenprints in colors on Coventry Rag Paper, loose as issued, each signed in pencil with auto-pen and each numbered 24/82, published by American Image Art, New York, each with full margins, housed in original screenprinted fabric-covered portfolio.

Titles Include: *Spring, Summer, Autumn, Winter* (4 works)

26 x 26in (66 x 66cm)

each sheet 35 1/8 x 29 1/2in (89.2 x 74.9cm)

**\$20,000 - 25,000**



160

**ROBERT INDIANA (1928-2018)**

*Four Seasons of Hope (Silver) (4 works), 2012*

The complete portfolio comprising of 4 screenprints in colors on Coventry Rag Paper, loose as issued, signed in pencil with auto-pen and numbered 19/125, published by American Image Art, New York, each with full margins, housed in original screenprinted fabric-covered portfolio.

Titles Include: *Spring, Summer, Autumn, Winter* (4 works)

each 26 x 26in (66 x 66cm)

sheet 35 1/8 x 29 1/2in (89.2 x 74.9cm)

**\$20,000 - 25,000**



161

**SOL LEWITT (1928-2007)**

*Untitled, from Four x Four X Four,*  
Screenprint in color, signed and numbered 15/100  
(there were also 4 artist proofs), published by  
Parasol Press Ltd., New York, printed by Watanabe  
Studio, Brooklyn, with full margins.  
45 5/8 x 45 5/8in (115.9 x 115.9cm)  
sheet 47 3/4 x 47 3/4in (121.3 x 121.3cm)

**\$4,000 - 6,000**

161

162

**JASPER JOHNS (BORN 1930)**

*Target, from For Meyer Schapiro, 1973*  
Screenprint in colors on handmade Ohiro-Mimitsuki  
paper, signed in pencil, dated and numbered  
51/100, co-published by the artist, The Committee  
to Endow a Chair in Honor of Meyer Schapiro at  
Columbia University, New York and Simca Print  
Artists Inc., New York, with full margins, framed.  
sheet 24 x 16 3/8in (61 x 41.6cm)

**\$15,000 - 20,000**



162



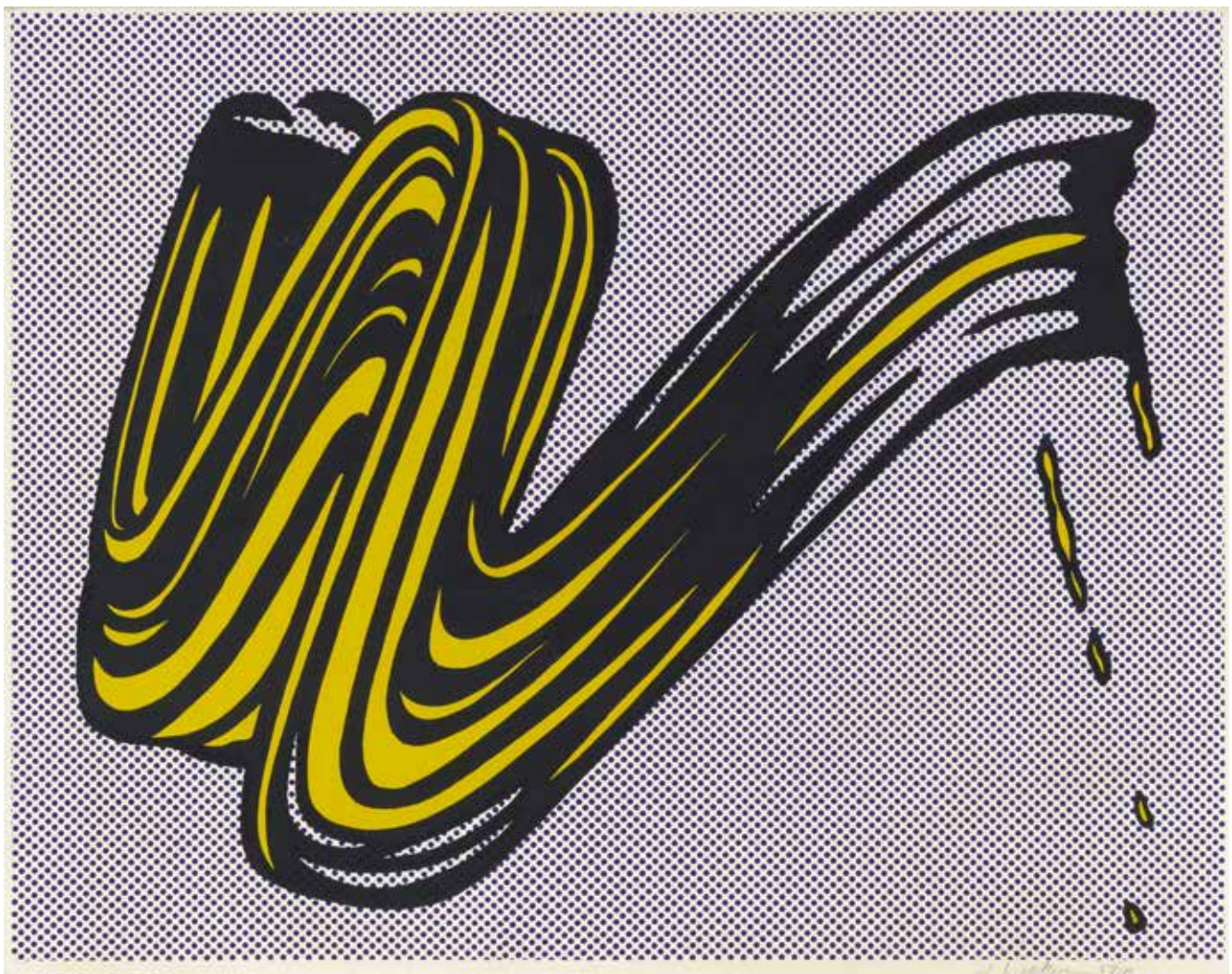


163

**JASPER JOHNS (BORN 1930)**

*Two Flags (Whitney Anniversary)* (ULAE 207; Gemini 854), 1980  
Lithograph in colors on Arches 88 paper, signed in pencil, dated and  
numbered 20/51, with the blindstamp of the publisher/printer Gemini  
G.E.L., Los Angeles, the full sheet, framed.  
sheet 50 1/8 x 33 3/4 in (127.3 x 85.7cm)

**\$30,000 - 50,000**



164

**ROY LICHTENSTEIN (1923-1997)**

*Brushstroke (Corlett II.5)*, 1965

Screenprint in colors on heavy wove paper, signed in pencil and numbered 67/280, published by Leo Castelli Gallery, New York, with full margins, framed.

22 1/8 x 28 3/8in (56.2 x 72.1cm)

sheet 23 x 28 15/16in (58.4 x 73.5cm)

**\$22,000 - 28,000**





165

**ROY LICHTENSTEIN (1923-1997)**

*Shipboard Girl* (Corlett II.6), 1965

Offset lithograph in colors on white wove paper, signed in pencil, from the edition of unknown size, published by Leo Castelli Gallery, New York, with full margins, framed.

26 x 19 1/4in (66 x 48.8cm)

sheet 27 1/8 x 20 1/4in (68.8 x 51.4cm)

**\$20,000 - 30,000**





166

**ROY LICHTENSTEIN (1923-1997)**

*Bull II, from Bull Profile Series (Corlett 117), 1973*

Lithograph, screenprint and linocut in colors on Arjomari paper, signed in pencil and numbered 55/100 (there were also 13 artist's proofs), with the blindstamp of the publisher/printer Gemini G.E.L., Los Angeles, with full margins, framed.

22 15/16 x 33in (58.2 x 83.8cm)

sheet 27 x 35in (68.6 x 88.9cm)

**\$10,000 - 20,000**



167

**ROY LICHTENSTEIN (1923-1997)**

*Mao (Corlett 104), 1971*

Lithograph in colors on Arches paper, signed in pencil, dated and numbered 69/150, with the blindstamp of the artist, published by Richard Kasak and Citadel Press, Inc., New York, printed by Atelier Mourlot, New York, with full margins, framed.

*23 1/16 x 16 15/16in (58.6 x 43cm)*

*sheet 26 3/8 x 20in (67 x 50.7cm)*

**\$25,000 - 35,000**

This lithograph was produced to accompany the deluxe signed and numbered edition of Frederic Tuten's book *The Adventures of Mao on the Long March*.



168

**ROY LICHTENSTEIN (1923-1997)**

*Red and Yellow Apple, from Seven Apple Woodcuts*  
(Corlett 195), 1983

Woodcut in colors on handmade Iwano Kizuki Hosho paper, signed in pencil, dated and numbered 24/60 (there were also 14 artist's proofs), published/printed by Petersburg Press, Inc., London and New York, the full sheet.  
sheet 28 3/4 x 37 5/8in (73 x 95.5cm)

**\$15,000 - 18,000**

168

169

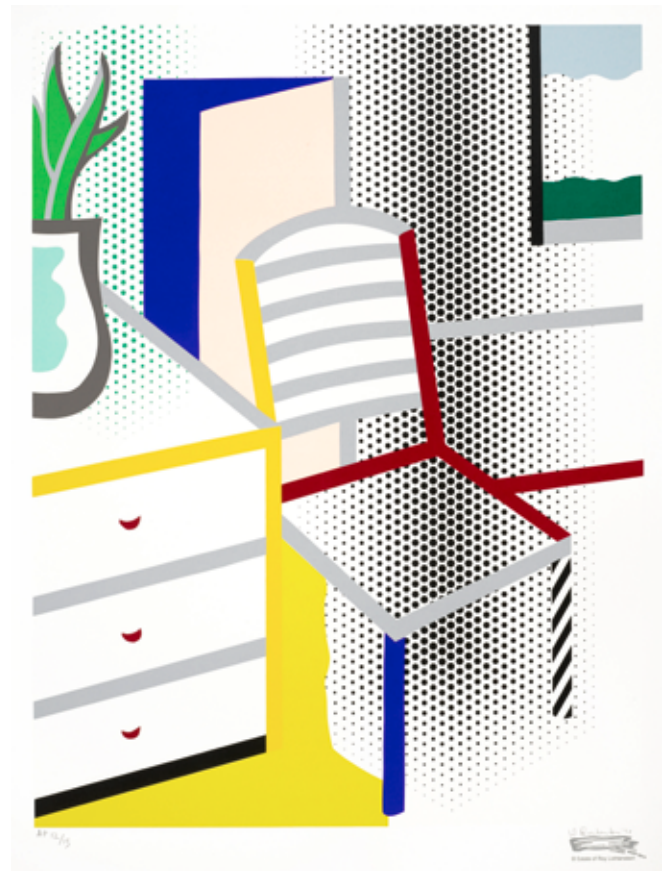
**ROY LICHTENSTEIN (1923-1997)**

*Interior with Chair, from the Leo Castelli 90th Birthday Portfolio*  
(Corlett 309), 1997

Screenprint in colors on Somerset textured paper, signed in pencil by Dorothy Lichtenstein (the artist's widow and Executor of the Estate), with the Lichtenstein estate stamp, dated '98' and numbered AP 12/15 (an artist's proof, aside from the edition of 90), published by Forty/Ninety, Inc., New York, printed by Noblet Serigraphie, Inc., New York, with full margins.

27 x 20 5/8in (68.6 x 52.4cm)  
sheet 37 x 27in (93.9 x 68.5cm)

**\$12,000 - 18,000**



169



170

**ROY LICHTENSTEIN (1923-1997)**

*Mirror #6, from Mirror series (Corlett 111), 1972*

Lithograph and screenprint in colors on Special Arjomari paper, signed in pencil, dated and numbered 57/80 (there were also 9 artist's proofs), with the blindstamp recto and inkstamp verso of the publisher/printer Gemini G.E.L., Los Angeles, with wide margins, framed.

32 1/16 x 21 15/16in (81.4 x 55.7cm)

sheet 40 x 29 5/8in (101.5 x 75.2cm)

**\$12,000 - 15,000**



170



171

171

**ROY LICHTENSTEIN (1923-1997)**

*The Poetry Project Symposium Poster (Corlett App.11), 1988*

Screenprint in colors on wove paper, signed in pencil (128 were signed from the edition of 200), published by Brooke Alexander Editions to benefit the Poetry Project, New York, printed by Brand X, New York, with full margins.

37 x 27in (94 x 68.6cm)

sheet 43 7/8 x 30 7/8in (111.4 x 78.4cm)

**\$8,500 - 9,500**



172

172

**ROY LICHTENSTEIN (1923-1997)**

*The Four Sections* (Corlett III.37), 1991

Offset lithograph from four-color process on 65# Mohawk Cover paper, signed in pencil, also signed by the composer Steve Reich, from an edition of 250, published by Elektra Entertainment, a division of Warner Communications, Inc., New York, printed by Westbury Press, Englewood, New Jersey, with full margins, framed.

16 1/8 x 16in (41 x 40.7cm)

sheet 24 1/6 x 18in (61.1 x 45.7cm)

**\$4,000 - 5,000**

173

**ROY LICHTENSTEIN (1923-1997)**

*Une Fenêtre ouverte sur Chicago* (A Window Open on Chicago), from *La nouvelle chute de l'Amérique* (The New Fall of America) (Corlett 271), 1992

Etching and aquatint in colors, on Velin d'Arches paper, signed in pencil, dated and numbered in Roman numerals XXVI/ XLV (a

*hors commerce* proof, aside from the edition of 42 on *japon nacre*, there was also an unbound book edition of 80), published by Les Éditions du Solstice, Paris, with full margins, framed.

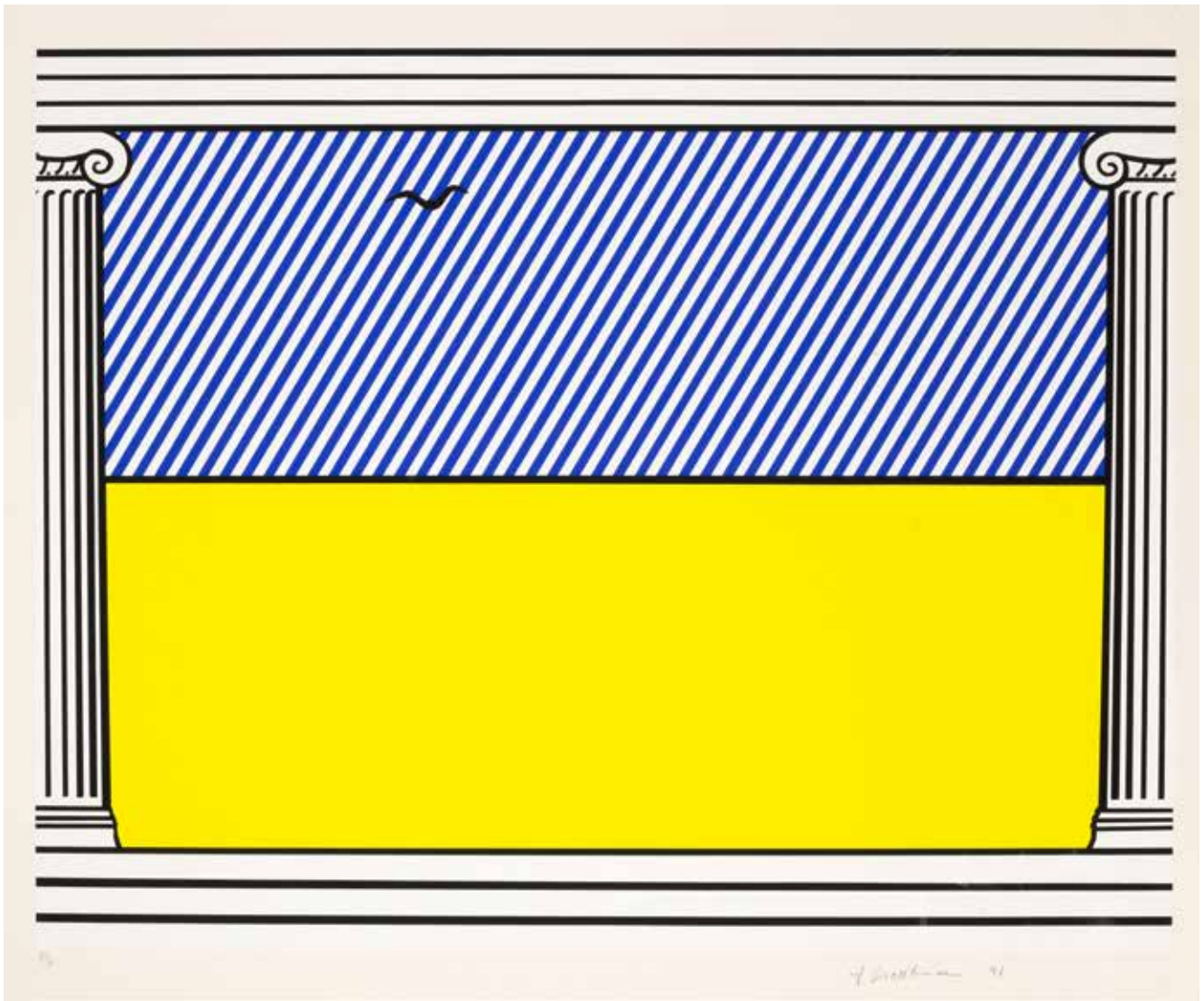
14 15/16 x 11 1/8in (38 x 28.3cm)

sheet 19 x 14in (48.2 x 35.6cm)

**\$12,000 - 15,000**



173



174

**ROY LICHTENSTEIN (1923-1997)**

*Liberté*, from *mémoire de la liberté* (Corlett 259), 1991

Screenprint in colors on Arches, signed and numbered in Roman numerals XIV/XV (a *hors commerce* proof, aside from the edition of 75), co-published by Art Multi and Sedcome, Paris, with full margins, framed.

30 x 38in (76.2 x 96.5cm)

sheet 39 1/4 x 27 1/4in (99.8 x 120cm)

**\$15,000 - 20,000**





175

175

**ALEX KATZ (BORN 1927)**

*Elizabeth 1*, 2013

Photoengraving and aquatint on Somerset satin white, signed in pencil and numbered 10/25, with the inkstamp on the reverse of the publisher Lococo Fine Art, St. Louis, Missouri, printed by Collaborative Art Editions, St. Petersburg, Florida, the full sheet, framed.

29 7/8 x 33 7/8in (75.9 x 86cm)

**\$4,000 - 6,000**



176

176

**ALEX KATZ (BORN 1927)**

*Elizabeth 2*, 2013

Photoengraving and aquatint on Somerset satin white, signed in pencil and numbered 10/25, with the inkstamp on the reverse of the publisher Lococo Fine Art, St. Louis, Missouri, printed by Collaborative Art Editions, St. Petersburg, Florida, the full sheet, framed.

sheet 29 7/8 x 33 7/8in (75.9 x 86cm)

**\$2,000 - 4,000**



177

**ALEX KATZ (BORN 1927)**

*Sarah*, 2011

Screenprint in colors on Revere Suede paper, signed in pencil and numbered 36/66 (there were also 8 artist's proofs), published/printed by Brand X Editions, New York, the full sheet.

48 x 34 1/4in (121.9 x 87cm)

**\$15,000 - 20,000**



178

178

**ALEX KATZ (BORN 1927)**

*Al Held (Maravell 83)*, 1976

Pochoir in colors with watercolor and gouache on Fabriano CP paper, signed in pencil and numbered 8/24, published by Brooke Alexander, New York, the full sheet, framed.

*sheet 15 3/8 x 15 3/8in (39.1 x 39.1cm)*

**\$2,000 - 3,000**

179

**ALEX KATZ (B. 1927)**

*Seated Man*, 1980

Soft ground etching on Somerset paper, signed in pencil and numbered 20/20 (there were also 10 artist's proofs), printed by Jennifer Melby, New York, with full margins, framed.

*sheet 9 1/4 x 9 1/8in (23.5 x 23.2cm)*

**\$2,000 - 3,000**



179

180

**ALEX KATZ (BORN 1927)**

*Swimmer*, 1990

Woodcut in colors on Echizen-Kozo paper, signed in pencil and numbered 29/100 (there were also 20 artist's proofs), with the blindstamp of the publisher Crown Point Press, San Francisco, also signed in pencil by the printer, Tadashi Toda, with full margins, framed.

*16 x 20in (40.6 x 50.8cm)*

*sheet 23 3/8 x 27 1/4in (59.4 x 69.2cm)*

**\$6,000 - 8,000**



180





181

**ALEX KATZ (BORN 1927)**

*Peonies*, 2021

Archival pigment ink on Innova etching cotton rag paper, signed and numbered 43/100, published by Lococo Fine Art Publisher, St. Louis, Missouri, the full sheet.

sheet 46 7/8 x 33 7/8in (119.1 x 80cm)

**\$15,000 - 20,000**



182

**DAVID HOCKNEY (BORN 1937)**

*James*, (Museum of Contemporary Art Tokyo 243), 1980

Lithograph on Arches paper, signed in pencil, dated, numbered 90/100, published by Gemini G.E.L., Los Angeles, the full sheet, framed.  
23 3/4 x 19 3/4in (59.1 x 48.9cm)

**\$4,000 - 6,000**

183

**DAVID HOCKNEY (BORN 1937)**

*Hockney's Alphabet (26 works)*, 1991

The complete portfolio, comprising 26 lithographs in colors on Exhibition Fine Art Cartridge paper, signed by the artist and most contributors in ink and numbered 185 in black ink on the justification page, from the edition of 250, with full text and title page, published by Faber & Faber, London, text edits by Stephen Spender, with full margins, bound as issued, in quarter vellum with handmade Fabriano Roma paper sides, in original grey slip case. (26 works)

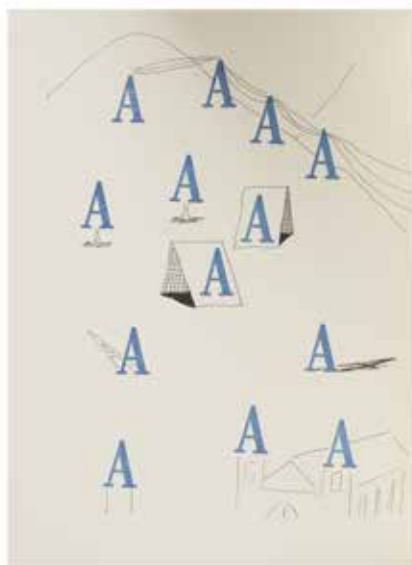
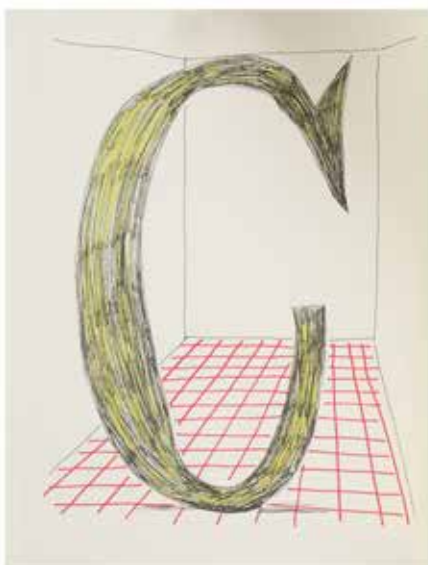
12 5/8 x 9 5/8in (32 x 24.5cm)

volume 13 5/8 x 10 1/8in (34.5 x 25.5cm)

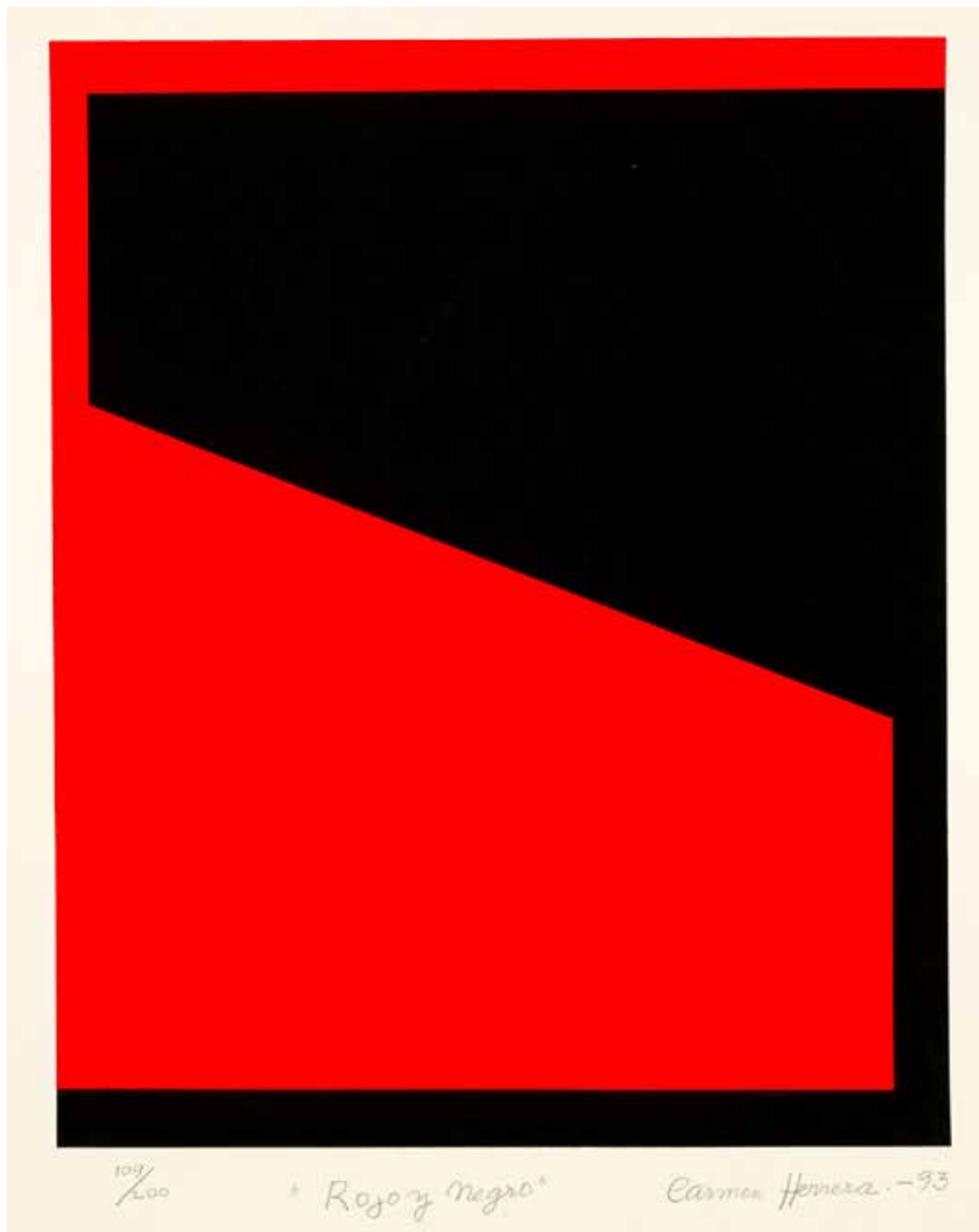
**\$4,000 - 6,000**

Signed by 22 of the 27 contributors: Doris Lessing, William Boyd, Margaret Drabble, Martin Amis, William Golding, Patrick Leigh Fermor, Nigel Nicolson, Seamus Heaney, Douglas Adams, Julian Barnes, Craig Raine, Kazuo Ishiguro, Iris Murdoch, V. S. Pritchett, Erica Jong, Arthur Miller, John Julius Norwich, Susan Sontag, Joyce Carol Oates, John Updike, Norman Mailer, and Ian McEwan.

182



183



184

**CARMEN HERRERA (1915-2022)**

*Rojo y Negro*, 1993

Screenprint in colors on Lenox paper, signed in pencil, titled, dated and numbered 109/200 (there were also 25 artist's proofs), published by Miami Press, Florida, with full margins.

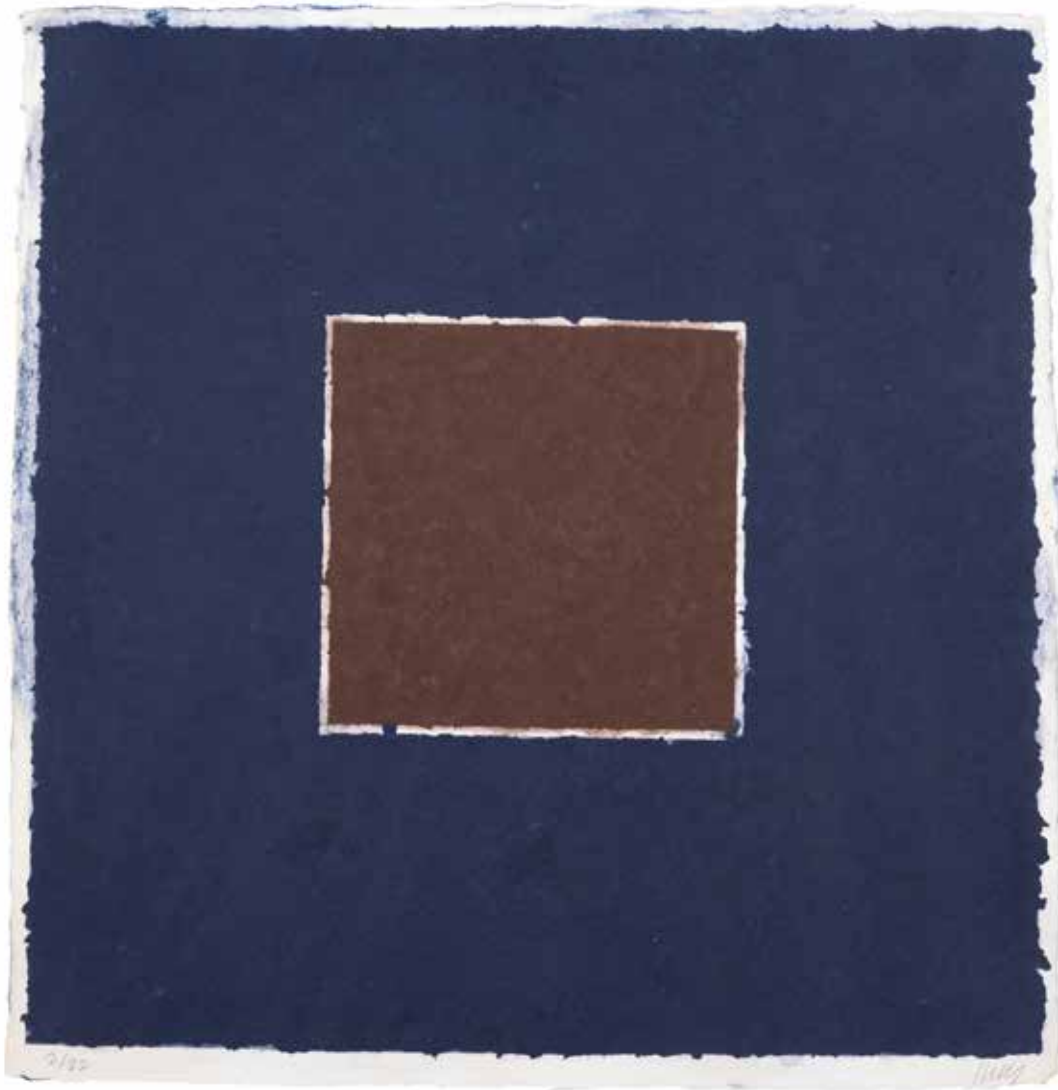
16 1/8 x 13in (41 x 33cm)

sheet 22 x 19in (55.9 x 48.3cm)

**\$4,000 - 6,000**

The late artist's first graphic work. Victor Gomez, a fellow Cuban artist from Havana decided that despite Herrera's minority status as a Cuban woman working in relatively obscurity, that her talent deserved at least a mention. Affiliated with the Engraving Workshop of the Union of Writers and Artists of Cuba (UNEAC), and founder and coordinator of the group "Nueve versiones del paisaje" (1976) when he left Havana to settle in Miami, Gomez was well-positioned to resume his career as a publisher and printer in the United States. Ironically, he recalls that the prints sat in a flat file for at least 15 years before finding buyers.





185

**ELLSWORTH KELLY (1923-2015)**

*Color Paper Image XX (Brown Square with Blue)*, 1976

Colored and pressed paper pulp, signed in pencil and numbered 2/22 (there were also 8 artist's proofs), with the blindstamp of the artist, with the blindstamp of the publisher Tyler Graphics Ltd., Bedford, NY, the full sheet, framed.

sheet 32 x 31in (81.2 x 78.7cm)

**\$10,000 - 15,000**

**Provenance**

Pace Editions Inc., New York

Private collection, New York

186

**ELLSWORTH KELLY (1923-2015)**

*Blue (for Leo)*, from *The Leo Castelli 90th Birthday portfolio*, 1997

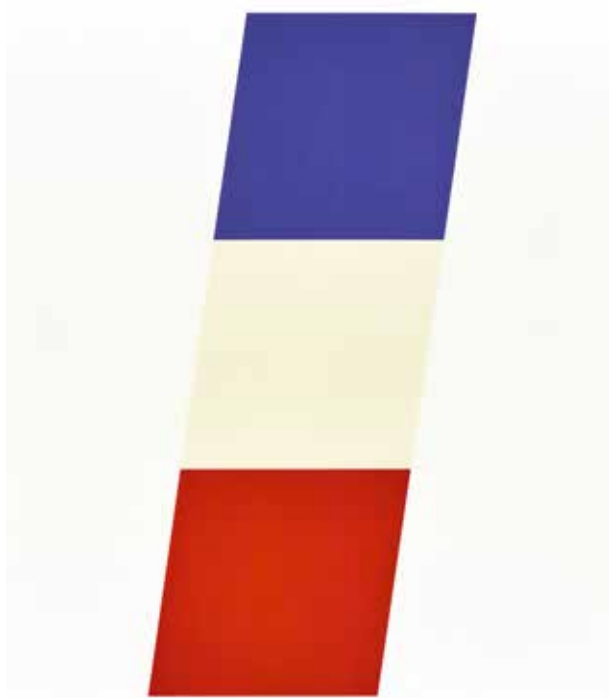
Screenprint in colors on wove paper, signed in pencil and numbered PP 7/10 (a printer's proof, aside from the edition of 90), published/printed by Jean-Christophe Castelli/Noblet Serigraphie Inc., New York, the full sheet, framed.

sheet 36 7/8 x 26 15/16in (93.7 x 68.5cm)

**\$7,000 - 9,000**



186



187

**ELLSWORTH KELLY (1923-2015)**

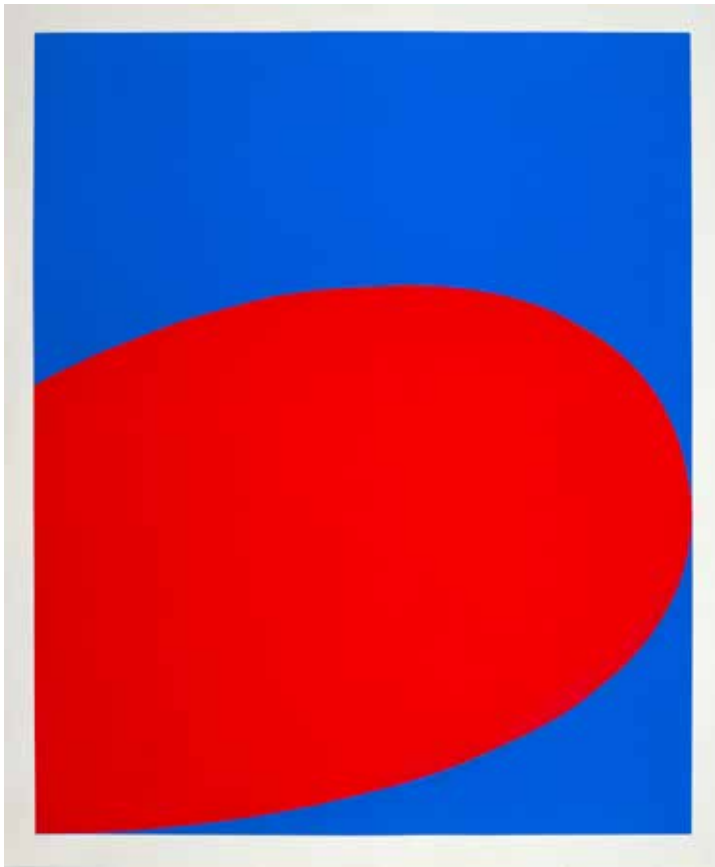
*Blue/ White/Red*, 1970-71

Lithograph in colors on Arjomari paper, signed in pencil and numbered 21/54 (there were also 9 artist's proof), with the blindstamp of the publisher Gemini G.E.L., Los Angeles, the full sheet, framed.

sheet 42 1/2 x 29 7/8in (107.9 x 75.9cm)

**\$5,000 - 7,000**

187



188

**ELLSWORTH KELLY (1923-2015)**

*Red Blue, from the Ten Works x Ten Painters Portfolio, 1964*

Screenprint on Mohawk Superfine Cover paper, from the edition of 500, unsigned, as issued, published by The Wadsworth Atheneum, Hartford, Connecticut, printed by Ives-Sillman, New Haven, Connecticut, with full margins.

21 7/8 x 17 7/8in (55.6 x 45.5cm)

sheet 23 3/4 x 19 15/16in (60.3 x 50.6cm)

**\$4,000 - 6,000**

188

189

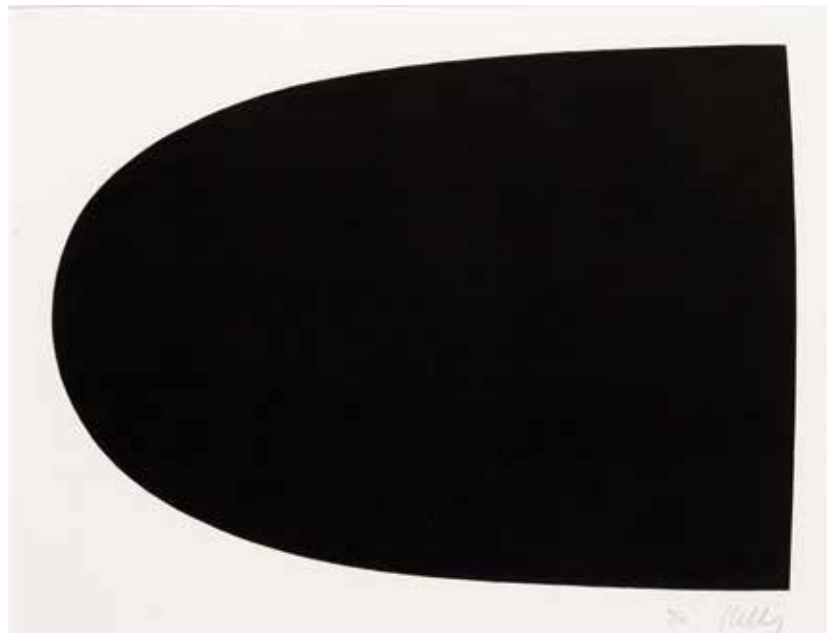
**ELLSWORTH KELLY (1923-2015)**

*Black, from the 9 Portfolio (Axsom 90), 1967*

Lithograph on Rives BFK paper, signed in pencil and numbered 46/100, with the blindstamp of the publishers/printer Hollander's Workshop, Inc., New York, full margins, framed.

sheet 17 x 22 1/4in (43.2 x 56.6cm)

**\$6,000 - 8,000**



189



190

**ELLSWORTH KELLY (1923-2015)**

*Orange and Black* (Axsom 84), 1972

Lithograph in colors on Rives BFK paper, signed in pencil, annotated 'AP' (an artist's proof, aside from the edition of 125), published by Brooke Alexander, New York, with full margins.

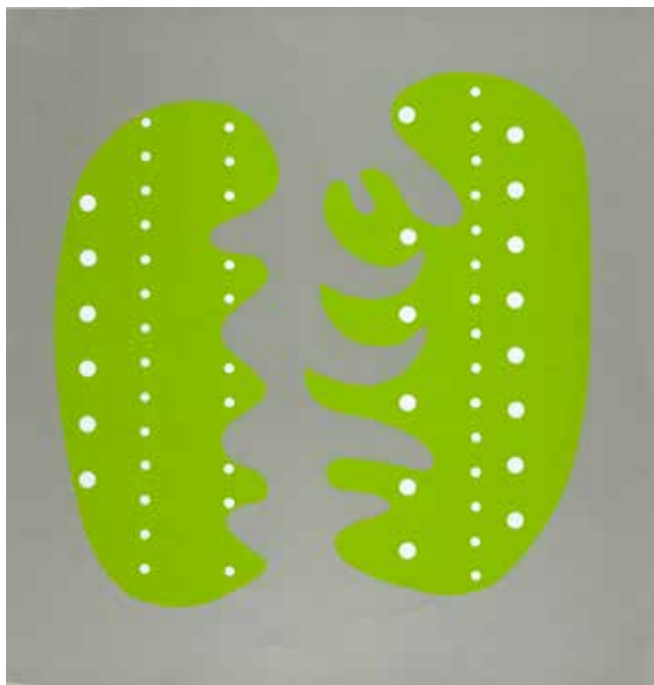
21 1/2 x 14 1/16in (54.6 x 35.7cm)

sheet 34 1/4 x 26 3/4in (90 x 67.9cm)

**\$7,000 - 9,000**



190



191

**LUCIO FONTANA (1899-1968)**

*Concetto Spaziale*, c. 1960

Screenprint in colors with die-cut holes, an unsigned and unnumbered proof, the full sheet.

sheet 18 3/4 x 19 1/2in (47.6 x 49.5cm)

**\$3,000 - 5,000**

191



192

192

**WILLEM DE KOONING (1904-1997)**

*Untitled (Litho #7), 1966*

Lithograph on wove paper, numbered in pencil 5/28, with the Irwin Hollander inkstamp on the reverse, with the blindstamp of the publisher/printer Hollander Workshop, New York, the full sheet.  
sheet 30 x 22in (76.2 x 56.5cm)

**\$2,500 - 3,500**

193

**WILLEM DE KOONING (1904-1997)**

*Untitled, from Self-Portrait in a Convex Mirror, 1984*

Lithograph on wove paper, signed in pencil and numbered A.P. 7/20 (an artist's proof, aside from the edition of 175), with the blindstamp of the publisher Arion Press, San Francisco, printed by Hampton Editions Limited, Sag Harbor, New York, the full sheet.  
diameter 17 3/4in (45cm)

**\$3,000 - 5,000**



193

194

**WILLEM DE KOONING (1904-1997)**

*Composition for Lisa, 1984*

Lithograph in colors on wove paper, signed in pencil and numbered 229/250, with the blindstamp of the publisher Brand X Editions, New York, the full sheet.  
sheet 7 5/8 x 23 3/8in (44.8 x 59.4cm)

**\$3,000 - 5,000**



194

195

**SEAN SCULLY (BORN 1946)**

*Triptych*, 1991

Etching with aquatint in colors on Rives BFK paper, signed in pencil, titled, dated and numbered 10/10 AP (an artist's proof, aside from the edition of 25), published by Brooke Alexander Editions, New York, with full margins.

10 1/4 x 16 3/4in (25.4 x 42.55cm)

sheet 17 1/4 x 23in (43.82 x 58.42cm)

**\$4,000 - 6,000**



195



196

196

**SEAN SCULLY (BORN 1946)**

*Durango I*, 1991

Etching with aquatint in colors on Rives BFK paper, signed in pencil, titled, dated and numbered 10/10 AP (an artist's proof, aside from the edition of 25), published by Brooke Alexander Editions, New York, with full margins.

13 1/5 x 15 7/10in (33.50 x 40cm)

sheet 19 1/2 x 21 1/2in (49.53 x 54.61cm)

**\$4,000 - 6,000**

197

**SEAN SCULLY (BORN 1946)**

*Durango II*, 1991

Etching with aquatint in colors on Rives BFK paper, signed in pencil, titled, dated and numbered 10/10 AP (an artist's proof, aside from the edition of 25), published by Brooke Alexander Editions, New York, with full margins.

10 3/8 x 16 7/8in (26.4 x 42.9cm)

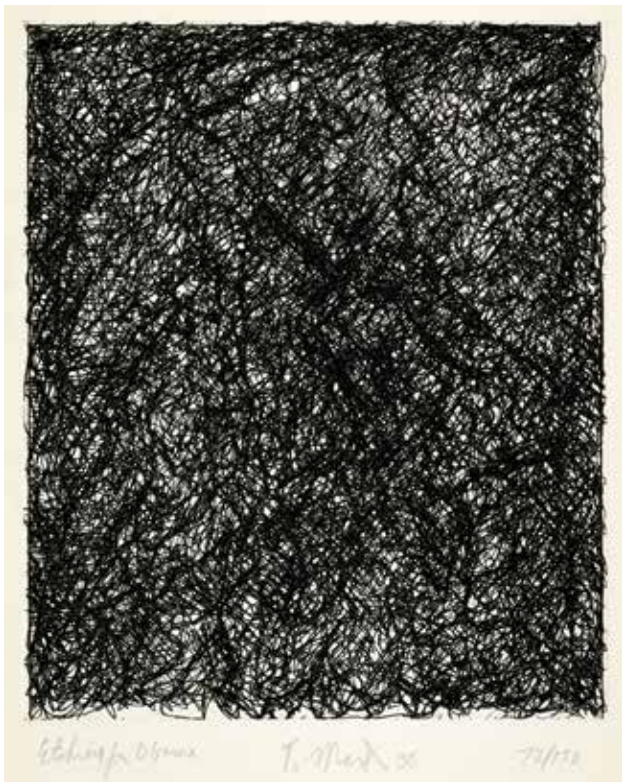
sheet 17 3/8 x 23in (45.4 x 58.4cm)

**\$4,000 - 6,000**



197





198

**BRICE MARDEN (BORN 1938)**

*Etching for Obama, 2008*

Etching on Somerset wove paper, signed in pencil, titled, dated and numbered 72/150, with blindstamp of the publisher/printer by Gemini G.E.L., Los Angeles, with full margins.

10 6/8 x 8 7/8in (27.3 x 22.5cm)

sheet 14 x 12in (35.6 x 30cm)

**\$3,000 - 4,000**

198



199

**RASHID JOHNSON (BORN 1977)**

*Untitled, 2015*

Softground etching on Rives BFK paper, signed and numbered 8/25 (there were also 9 artist's proofs), published by Hauser & Wirth, the full sheet, contained in artist designed frame.

sheet 10 x 5 7/8in (25.4 x 14.9cm)

**\$5,000 - 7,000**

199



200

**ROBERT MOTHERWELL (1915-1991)**

*Black Mountain (State II Red)* (Engberg & Banach 302), 1983

Aquatint, lift-ground etching and aquatint in colors on Hawthorne of Larroque handmade paper, signed in pencil and numbered 4/32 (there was also 10 artist's proofs), with the blindstamp of the artist, released by Tyler Graphics Ltd., Bedford Village, New York, with full margins, framed.

17 3/4 x 23 5/8in (45 x 60cm)

sheet 24 1/4 x 31in (61.6 x 78.7cm)

**\$8,000 - 12,000**



201



202

201

**ROBERT MOTHERWELL (1915-1991)**

*At the Edge* (Engberg & Banach 345), 1984

Aquatint, lift-ground etching and aquatint on Auvergne à la Main Richard de Bas handmade paper, signed in pencil and numbered AP VI/VII (an artist's proof, aside from the edition of 24), with the blindstamp of the artist, published by Tyler Graphics Ltd., Mount Kisco, New York, printed by Catherine Mosley, with full margins.  
 15 1/2 x 18 1/2in (57.8 x 63.8cm)  
 sheet 22 3/4 x 25 1/8in (39.4 x 47cm)

**\$8,000 - 10,000**

202

**ROBERT MOTHERWELL (1915-1991)**

*Untitled* (Engberg & Banach 224), 1978

Monotype, lithograph, chine collé and hand coloring on Auvergne à la Main Richard de Bas and natural Kitakata handmade paper, signed in pencil and numbered AP VI/VI (an artist's proof, aside from the edition of 29), published by Brooke Alexander, New York, printed by Robert Biglow, the full sheet.  
 sheet 26 x 19 1/2in (66.04 x 49.53cm)

**\$7,000 - 8,000**





203

204

**ROBERT MOTHERWELL (1915-1991)**

*Game of Chance* (Engberg & Banach 377), 1987

Aquatint, lithograph and collage on white HMP handmade paper, signed in pencil and numbered 41/100 (there were also 18 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York, with full margins, framed.

22 3/4 x 16 1/2in (57.8 x 41.9cm)

sheet 34 3/4 x 27 1/2in (88.3 x 69.9cm)

**\$4,000 - 6,000**



205

203

**ROBERT MOTHERWELL (1915-1991)**

*Black on Black* (Engberg & Banach 222), 1978

Lithograph and chine collé on black Arches Cover paper, signed in pencil and numbered 23/58 (there were also 8 artist's proofs), published by artist and Brooke Alexander, Inc., New York, printed by Robert Bigelow, Greenwich, Connecticut, with full margins, framed.

21 3/4 x 16 1/8in (55.3 x 41cm)

sheet 27 3/4 x 22 1/4in (70.5 x 56.5cm)

**\$2,500 - 3,500**



204

205

**ROBERT MOTHERWELL (1915-1991)**

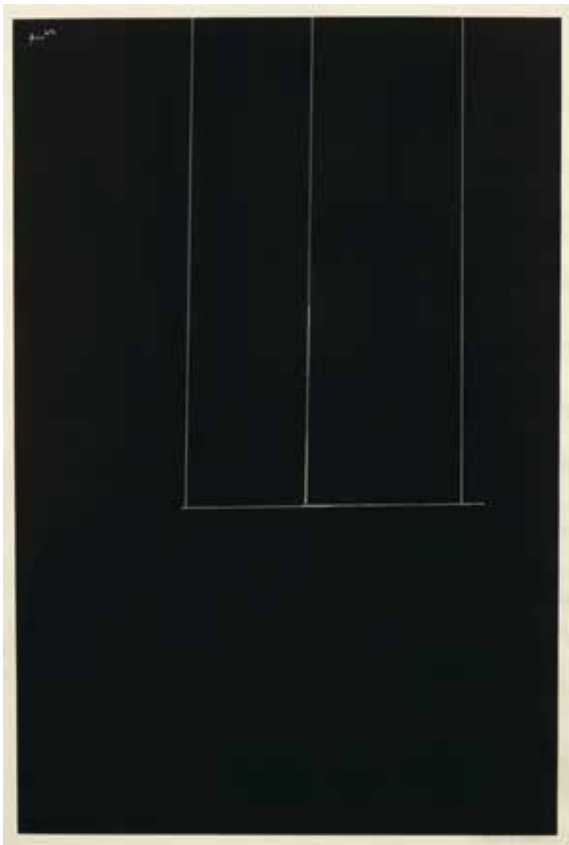
*Oy/Yo* (Engberg & Banach 227), 1978

Aquatint, soft-ground etching and collage on Buff Rives BFK and black Ingress paper, signed in pencil and numbered 21/78 (there were also 10 artist's proofs), with the blindstamp of the artist, published by Brooke Alexander, New York, printed by Catherine Mosley, New York, with full margins, framed.

19 3/4 x 15 3/4in (68 x 55.9cm)

sheet 26 3/4 x 22in (68 x 40cm)

**\$2,000 - 3,000**



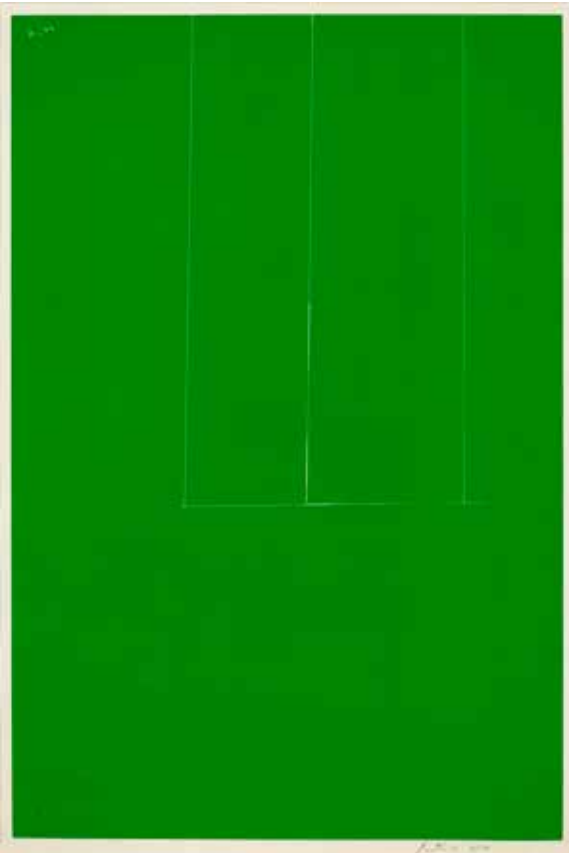
206

206

**ROBERT MOTHERWELL (1915-1991)**

*Untitled (Black)* from *London Series I* (Engberg & Banach 89), 1971  
Screenprint in colors on J.B. Green mould-made paper, initialed in the plate, signed in pencil and numbered 44/150 (there were also 10 artist's proofs), with the blindstamp of the artist, published by Marlborough Graphics, Inc., New York, with the inkstamp on the reverse of the printer, Kelpra Studio, London, with full margins, framed.  
36 x 24in (91.4 x 60.9cm)  
sheet 41 x 28in (104.1 x 71.1cm)

**\$3,000 - 5,000**



207

207

**ROBERT MOTHERWELL (1915-1991)**

*Untitled (Green)*, from *London Series I* (Engberg & Banach 92), 1971  
Screenprint in colors on J.B. Green mould-made paper, initialed in the plate, signed in pencil and numbered 47/150 (there were also 10 artist's proofs), with the blindstamp of the artist, published by Marlborough Graphics, Inc., New York, with the inkstamp on the reverse of the printer, Kelpra Studio, London, with full margins, framed.  
36 x 24in (91.4 x 60.9cm)  
sheet 41 x 28in (104.1 x 71.1cm)

**\$3,000 - 6,000**

208

**ROBERT MOTHERWELL (1915-1991)**

*St. Michael II* (Engberg & Banach 236), 1979

Lithograph and screenprint in colors with monoprint, initialed in white pencil and numbered 28/46, with the blindstamp of the publisher Tyler Graphics Ltd., New York, printed by John Hutchenseon and Kenneth Tyler (plates) and Kim Halliday (screens), the full sheet, framed.

\$3,000 - 4,000



208

209

**ROBERT MOTHERWELL (1915-1991)**

*St. Michael III* (Engberg & Banach 237), 1979

Lithograph and screenprint in colors on gray HMP handmade paper, initialed in white pencil and numbered 99/99 (there were also 20 artist's proofs), with the blindstamp of the publisher by Tyler Graphics Ltd., Bedford Village, New York, printed by John Hutchenson (plates) and Kim Halliday (screen) with deckled margins, framed.

\$4,000 - 6,000



209





210

210

**ROBERT MOTHERWELL (1915-1991)**

*Gauloises bleues (Raw Umber Edge)* (Engberg & Banach 99), 1971  
Aquatint and line cut on Auverge à la Main Richard de Bas handmade paper, signed in pencil and numbered 10/38 (there were also 6 artist's proofs), published by Universal Limited Art Editions, West Islip, New York, printed by Don Steward, with full margins.

11 1/2 x 6 1/2in (29.2 x 16.5cm)

sheet 25 5/8 x 15 1/2in (65.1 x 39.4cm)

**\$2,500 - 3,500**



211

211

**ROBERT MOTHERWELL (1915-1991)**

*Gauloises bleues (Yellow with Black Square)* (Engberg & Banach 100), 1971  
Aquatint and line-cut in colors on Auverge à la Main Richard de Bas handmade paper, signed in pencil and numbered 10/38 (there were also 6 artist's proofs), published by Universal Limited Art Editions, West Islip, New York, printed by Donn Stewart, New York, with full margins.

11 1/2 x 6 1/2in (29.2 x 16.5cm)

sheet 25 5/8 x 15 1/2in (65.1 x 39.4cm)

**\$2,500 - 3,500**



212

212

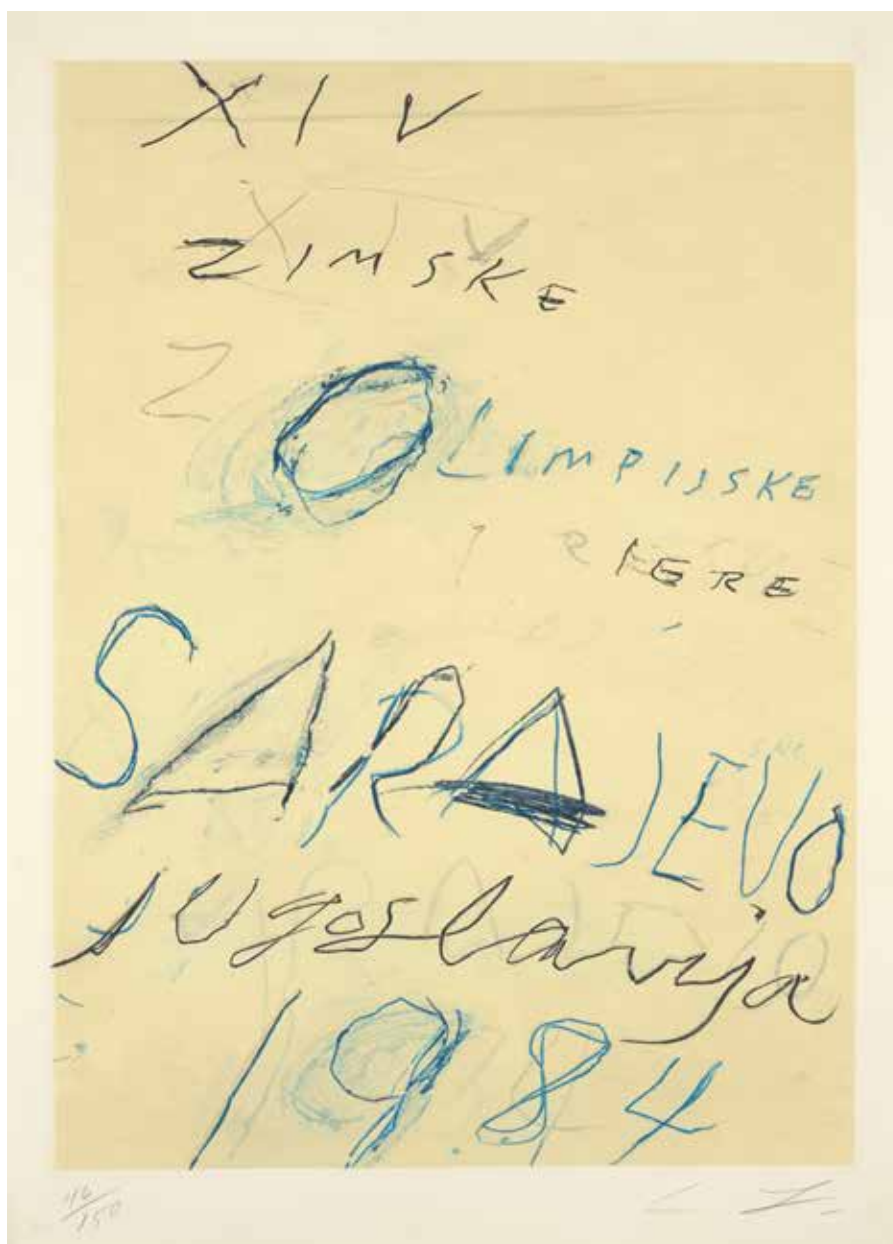
**ROBERT MOTHERWELL (1915-1991)**

*Gauloises bleues (White)* (Engberg and Banach 66), 1970  
Aquatint and line cut on Auverge à la Main Richard de Bas handmade paper, signed in pencil and numbered 7/40 (there were also 4 artist's proofs), published by Universal Limited Art Editions, West Islip, New York, printed by Donn Stewart, New York, with full margins.

7 3/4 x 4 3/4in (19.7 x 12.1cm)

sheet 22 3/4 x 15 1/2in (57.8 x 39.4cm)

**\$2,500 - 3,500**



213

**CY TWOMBLY (1928-2011)**

*Sarajevo, from Art and Sports, 1984*

Etching with aquatint and lithograph in colors on Arches paper, initialed in pencil and numbered 46/150 (there were also 12 artist's proofs plus 50 in Roman numerals), published by Visconti Art Spectrum, Vienna, for the XIV Olympic Winter Games in Sarajevo, Yugoslavia (now Bosnia and Herzegovina), with full margins.

29 3/4 x 21 5/8in (75.6 x 54.9cm)

sheet 33 1/2 x 24 1/2in (85.1 x 61cm)

**\$3,000 - 5,000**

Twombly references classical Greece, the birthplace of the Olympic Games, acknowledging that the 1984 games were the first Olympics held in the Balkans after the first modern Games in Athens.



214

214

**AGNES MARTIN (1912-2004)**

*Plate 20, from On a Clear Day, 1973*

Screenprint in colors on Japan rag paper, signed in pencil and numbered 3/50 (there were also 14 artist's proofs in Roman numerals), published by Parasol Press Ltd., New York, printed by Edition Domberger KG, Stuttgart, the full sheet, framed.

*sheet 12 1/16 x 12in (30.6 x 30.5cm)*

**\$6,000 - 8,000**

**Provenance**

Pace Prints, New York

Private collection, New York



215

215

**AGNES MARTIN (1912-2004)**

*Plate 24, from On a Clear Day, 1973*

Screenprint in colors on Japan rag paper, signed in pencil and numbered 3/50 (there were also 14 artist's proofs in Roman numerals), published by Parasol Press Ltd., New York, printed by Edition Domberger KG, Stuttgart, the full sheet, framed.

*sheet 12 1/16 x 12in (30.6 x 30.5cm)*

**\$6,000 - 8,000**

**Provenance**

Pace Prints, New York

Private collection, New York





216

**JULIE MEHRETU (BORN 1970)**

*Unclosed*, 2007

Hard ground etching in colors with spit bite aquatint and drypoint, signed in pencil, dated and numbered 14/25, with the blindstamp of the publisher/printer Crown Point Press, San Francisco, with full margins, framed.

35 3/4 x 44 3/4in (65.4 x 113.6cm)

sheet 40 7/8 x 50 1/2in (103.8 x 128.2cm)

**\$15,000 - 25,000**



217

**SHIRIN NESHAT (BORN 1957)**

*Untitled (Hands)*, 2005

Digital inkjet print in colors on wove paper, signed in pencil by Shirin Neshat, Izhar Patkin and Rafael Fuchs and numbered 41/100, with full margins, framed.

17 3/4 x 11 7/8 in (45 x 30.2 cm)

sheet 22 x 17 3/4 in (55.9 x 45 cm)

**\$4,000 - 6,000**

217

218

**RICHARD DIEBENKORN (1922-1993)**

#8, from *41 Etchings & Drypoints*, 1965

Aquatint and soft ground etching on Rives BFK paper, initialed in pencil, titled, dated and annotated 'AP' (an artist's proof, aside from the edition of 25), published/printed by Crown Point Press/Kathan Brown, Oakland, with full margins.

5 7/8 x 8 1/4 in (15 x 21 cm)

sheet 12 3/8 x 14 3/4 in (31.5 x 37.5 cm)

**\$1,500 - 2,500**



218

219

**BRUCE NAUMAN (BORN 1941)**

*Hand Pinching Lips (Plate 1), from Study for a Hologram, 1970*

Screenprint in colors on Kromekote-Paper, signed in ball point pen and numbered 143/150 (there were also 10 artist's proofs), published by Castelli Graphics, New York, full margins, framed.  
sheet 25 7/8 x 25 7/8in (65.7 x 65.7cm)

\$2,500 - 3,500



219



220

220

**MARISOL ESCOBAR (1930-2016)**

*Untitled (Paris Review), 1970*

Screenprint in colors on wove paper, signed in blue ink and dated, a proof (aside from the edition of 150), published by the Paris Review, New York, with the blindstamp of the printer Chiron Press, New York, with full margins.

24 x 30 3/8in (61 x 77.2cm)

sheet 26 x 32 3/8in (66 x 82.2cm)

\$2,000 - 3,000





**PROPERTY FROM THE ESTATE OF NANETTE LAITMAN,  
SALE TO BENEFIT THE MUSEUM OF ARTS AND DESIGN, NEW YORK**

221

**CLAES OLDENBURG (1929-2022)**

*Tilting Neon Cocktail*, 1983

Stainless steel, cast aluminum, acrylic paint and plexiglass multiple,  
with incised initials, titled, dated and numbered 22/50 (there were no  
artist's proofs), published by Brooke Alexander for The New Museum  
of Contemporary Art, New York.

18 3/4 x 6 1/4 x 7in (47.6 x 15.9 x 17.8cm)

**\$7,000 - 10,000**



222



223

222

**CLAES OLDENBURG (1929-2022)**

*Proposed Colossal Monument for Battersea Park, London, Drum Set, 1966* (Axsom & Platzker 62), 1966

Offset lithograph in colors on wove paper, signed in pencil and numbered 45/300 (there were also 16 artist's proofs), published by Multiples, Inc., New York, the full sheet.  
sheet 23 3/4 x 35 1/8 in (60.3 x 89.2cm)

**\$2,500 - 3,500**

223

**CLAES OLDENBURG (1929-2022)**

*Geometric Mouse, Scale E, 2013*

Powder coated aluminum multiple, initialed in ink on base and numbered 19/50, published/produced by Gemini G.E.L., Los Angeles.  
6 1/2 x 8 1/4 x 6 1/2 in (16.5 x 21 x 16.5cm)

**\$15,000 - 20,000**



224 W

**JULIAN OPIE (BORN 1958)**

*French Village 2, from French Village, 2021*

Inkjet in colors on Photo Rag Ultra Smooth paper, signed in black ink on the label affixed to the reverse, numbered 5/12 (there were also 2 artist's proofs), published by Cristea Roberts Gallery, London, with full margins, contained in artist specified frame.

50 1/2 x 79 1/4in (128.3 x 201.3cm)

sheet 58 1/2 x 87 3/4in (148.6 x 222.9cm)

**\$10,000 - 12,000**





225 W

**JULIAN OPIE (BORN 1958)**

*French Village 6, from French Village, 2021*

Inkjet in colors on Photo Rag Ultra Smooth paper, signed in black ink on the label affixed to the reverse, numbered 5/12 (there were also 2 artist's proofs), published by Cristea Roberts Gallery, London, with full margins, contained in artist specified frame.

50 x 79 1/2in (127 x 201.9cm)

sheet 58 1/2 x 88in (148.6 x 223.5cm)

**\$10,000 - 12,000**



226

226

**JULIAN OPIE (BORN 1958)**

*City Walkers 2*, 2014

Powder coated steel multiple, signed in black ink on label affixed to the reverse and numbered 46/50 (there were also 7 artist's proofs), published by the Alan Cristea Gallery, London.

11 1/4 x 29 1/2 x 1 3/8in (28.5 x 75 x 3.5cm)

**\$5,000 - 7,000**



227

**JULIAN OPIE (BORN 1958)**

*Elena and Cressie Get Ready for the Party 6* (Alan Cristea Gallery 169), 2011

Screenprint in colors on Perspex with background inkjet print in colors on paper, signed in black ink and numbered 30/30 on a label affixed to the reverse (there were also 7 artist's proofs), published by Alan Cristea Gallery, London, the full sheet, contained in artist's frame.

30 1/3 x 24 1/8in (77.3 x 61cm)

**\$3,000 - 5,000**

227

228

**JULIAN OPIE (BORN 1958)**

*Stripes*, from *Old Street*, 2020

Wall mount acrylic relief multiple, signed on label affixed to the reverse and numbered 17/20 (there were also 5 artist's proofs), published by Cristea Roberts Gallery, London.

26 3/8 x 12 3/4 x 3/4in (67.1 x 32.5 x 2cm)

**\$12,000 - 15,000**



229

**JULIAN OPIE (BORN 1958)**

*Turn-ups*, from *Crossings*, 2021

Lenticular print in colors, signed in black ink on label affixed to the reverse and numbered 23/50 (there were also 5 artist's proofs), published by Cristea Roberts Gallery, London, the full sheet, contained in frame specified by the artist.

43 3/4 x 23 1/8 x 1 1/2in (111.1 x 58.7 x 3.8cm)

**\$12,000 - 18,000**



229





230

230

**NIKI DE ST. PHALLE (1930-2002)**

*La danse*, 1993

Screenprint in colors on Rives BFK paper, signed in pencil and annotated 'épreuve d'artiste' (an artist's proof, aside from the edition of 150), with colored pencil drawing alongside signature, with margins.

19 11/16 x 25 9/16in (50 x 65cm)

sheet 22 x 29 7/8in (56 x 75.8cm)

**\$3,000 - 4,000**

231

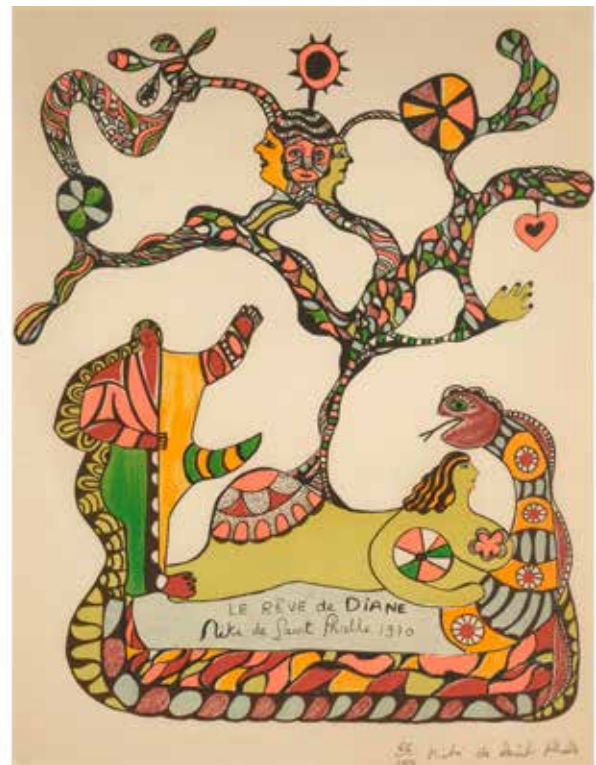
**NIKI DE SAINT PHALLE (1930-2002)**

*Le rêve de Diane*, 1970

Lithograph in colors on Arches paper, signed in ink and numbered 66/100, the full sheet, framed.

sheet 31 1/2 x 24in (80 x 61cm)

**\$2,000 - 3,000**



231

232

**NIKI DE SAINT PHALLE (1930-2002)**

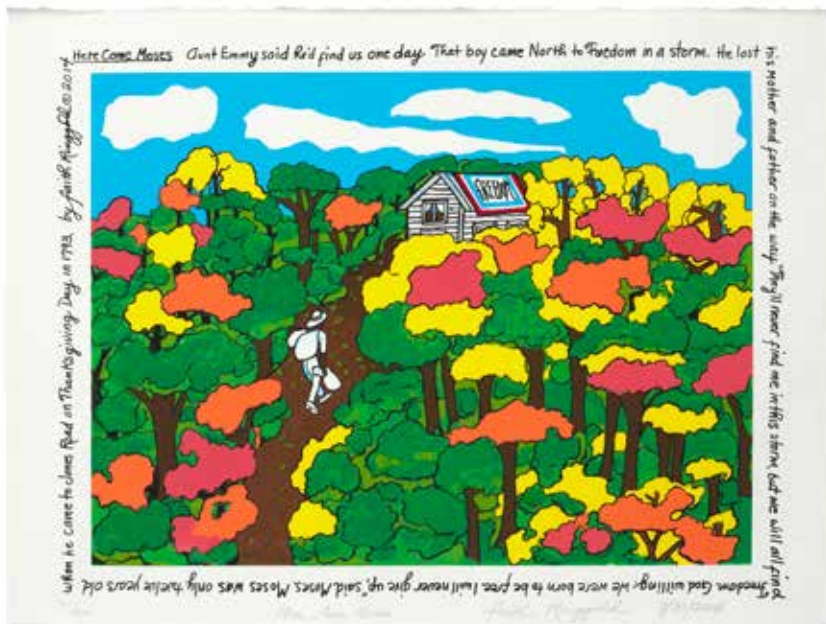
*Le monstre*, 1995

Lithograph in colors on wove paper, signed in pencil and numbered 192/250, published by Éditions de la Différence, Paris, the full sheet, framed.  
sheet 41 x 25 1/2in (65 x 105cm)

\$2,200 - 2,800



232



233

233

**FAITH RINGGOLD (BORN 1930)**

*Here Come Moses*, 2014

Screenprint in colors on wove paper, signed in pencil, titled, dated and numbered 37/200 (there were also 15 printer's proofs), published by The Print Club of New York, New York, printed by the Experimental Printmaking Institute, Lafayette College, Easton, Pennsylvania, with full margins, framed.

19 3/4 x 26 1/2in (51 x 67.5cm)

sheet 22 1/2 x 30in (57.2 x 76.2cm)

\$3,200 - 3,800



234

**ED RUSCHA (BORN 1937)**

*Anchor in Sand* (Engberg 213), 1991

Lithograph in colors on Rives BFK paper, signed in pencil, dated and numbered 35/100 (there were also 15 artist's proofs), published by the Paris Review, New York, printed by Hamilton Press, Venice, the full sheet.

sheet 21 1/16 x 32in (53.5 x 81.4cm)

**\$4,000 - 6,000**



235

**ROBERT RAUSCHENBERG (1925-2008)**

*Carnegie Hall*, 1990

Lithograph in colors on wove paper, signed in pencil, dated and numbered 28/60 (there were also 13 artist's proofs), published by Fine Art Ltd., Saint Louis, the full sheet, framed. sheet 59 x 40in (149.9cm x 101.5cm)

**\$7,000 - 10,000**



235



236

**ROBERT RAUSCHENBERG (1925-2008)**

*Stunt Man I* (Foster 9), 1962

Lithograph in colors on Japan paper, signed in pencil, dated and numbered 25/37, with the blindstamp of the publisher Universal Limited Art Editions, West Islip, New York, the full sheet, framed. sheet 22 7/8 x 17 3/4in (58 x 45cm)

**\$5,000 - 7,000**

236





237

237

**ROBERT RAUSCHENBERG (1925-2008)**

*Moon Rose, from Stoned Moon* (Foster 75), 1969

Lithograph on Arches cover paper, signed in pencil, dated and numbered 15/47 (there were also 6 artist's proofs), published by Gemini G.E.L., Los Angeles, California, the full sheet, framed. sheet 51 x 35in (129.5 x 88.9cm)

**\$4,000 - 5,000**

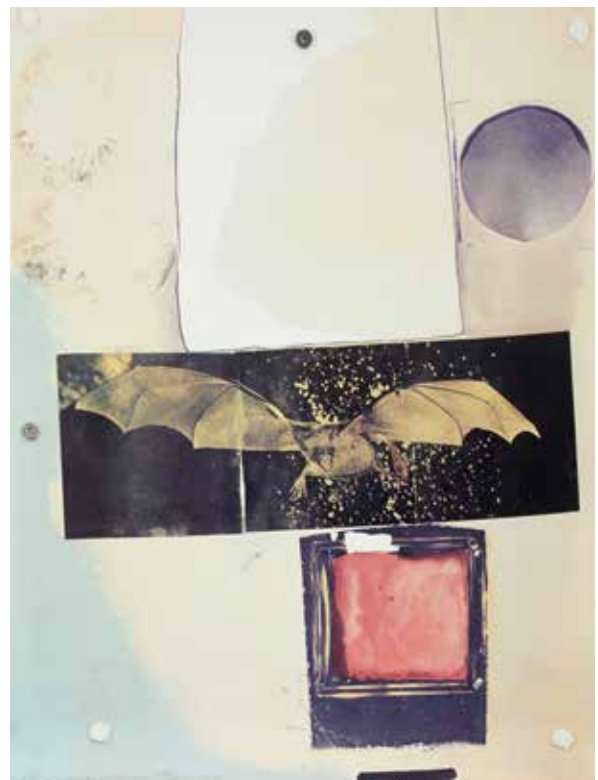
238

**ROBERT RAUSCHENBERG (1925-2008)**

*Rays*, 1973

Offset lithograph and screenprint in colors on wove paper, signed in pencil, dated, and numbered 29/95, with the inkstamp on the reverse of the publisher, Styria Studio, New York, the full sheet. sheet 53 1/8 x 39 1/8in (135 x 99.3cm)

**\$3,000 - 5,000**



238



239

**ROBERT RAUSCHENBERG (1925-2008)**

*Landmark* (Foster 55), 1968

Lithograph in colors on German Copperplate paper, signed in pencil, inscribed 'Trigam', dated and numbered 5/5 (a proof, aside from the edition of 40), with the blindstamp of the publisher Universal Limited Art Editions, West Islip, New York, the full sheet.

sheet 42 x 29 3/4in (106.7 x 75.6cm)

**\$10,000 - 20,000**



240

**LOUISE NEVELSON (1899-1988)**

*Model for Sky Covenant*, 1974

Painted wood sculpture multiple, numbered 4/11 on Pace Gallery label on the reverse, published by Pace Gallery, New York, with artist/publisher designed and fabricated frame.

20 3/4 x 20 1/8 in (52.7 x 51cm); overall 27 x 26 1/4 x 1 3/4 in (68.5 x 66.6 x 4.4cm)

**\$20,000 - 30,000**

In the early 1970s, Temple Israel in Boston commissioned Louise Nevelson to create a large outdoor sculpture titled *Sky Covenant* where an example of this work was installed in 1973 at the Temple's main entrance. *Model for Sky Covenant*, could be considered a maquette, and was published a year later. Another example is in the collection of the National Gallery of Art, Washington D.C. (gifted by the American Art Foundation in 1996).



PROPERTY FROM THE ESTATE OF NANETTE LAITMAN,  
SALE TO BENEFIT THE MUSEUM OF ARTS AND DESIGN, NEW YORK

241

**LOUISE NEVELSON (1899-1988)**

*City-Sunscape*, 1979

Polyester resin multiple, with the artist's incised signature and dated on a metal plaque affixed to the reverse, numbered 61/150, published by Pace Editions Inc., New York, to benefit the Louise Nevelson Laboratory for Cancer Immunobiology, Sloan-Kettering Institute, New York.

12 3/4 x 9 x 2in (32.39 x 22.86 x 5.08cm)

\$6,000 - 8,000





242

**PAT STEIR (BORN 1938)**

*3AM; 5AM; 7AM; from Summer Dawn (3 works), 1998*

Three drypoints, aquatints and screenprints in colors on wove paper, each signed in pencil, each titled, each dated and each numbered PP 4/4 (printer's proof, aside from the edition of 30), published by Pace Prints, New York, each the full sheet. (3 works)  
*each sheet 24 1/4 x 23 3/4in (61.5 x 60.3cm)*

**\$4,000 - 6,000**



243

243

**LEE KRASNER (1911-1984)**

*Gold Stone, from Primary Series, 1969*

Lithograph in colors on Arches paper, signed in pencil and numbered XV/ XV (a proof, aside from the edition of 100), published by Marlborough Gallery, New York, the full sheet.

sheet 23 3/4 x 29 3/4in (60.3 x 75.6cm)

**\$9,000 - 12,000**

244

**ZAO WOU-KI (1920-2013)**

*Untitled (Agerup 157), 1965*

Lithograph in colors on Rives BFK paper, signed in pencil and numbered 121/125, with the blindstamp of the publisher L'Oeuvre Gravée, Zurich, printed by Edmond Desjobert, Paris, with full margins, framed.

15 x 23 1/8in (38.1 x 58.8cm)

sheet 20 x 25 3/4in (51 x 65.4cm)

**\$4,000 - 6,000**



244







246

**FRANK STELLA (BORN 1936)**

*Calnogor*, from *Imaginary Places II*, 1996

Etching, aquatint and relief in colors on handmade TGL paper, signed in pencil, dated and numbered 12/34 (there were also 10 artist's proofs), with the blindstamp of the publisher/printer Tyler Graphics Ltd., Mount Kisco, NY, the full sheet, framed.

diameter 27in (68.6cm)

**\$4,000 - 6,000**

**Provenance**

Georges Marciano, Los Angeles  
Private collection, New York





247

**FRANK STELLA (BORN 1936)**

*River Ponds IV, from Newfoundland Series, 1971*

Screenprint in colors on Arjomari paper, signed in pencil, dated and numbered 2/70 (there were also 10 artist's proofs), with the blindstamp of the publisher Gemini G.E.L., Los Angeles, printed by Ron McPherson, Los Angeles with full margins, framed.

*31 5/8 x 31 3/4in (80.3 x 80.6cm)*

*sheet 37 3/4 x 37 3/4in (95.9 x 95.9cm)*

**\$15,000 - 20,000**



248

**FRANK STELLA (BORN 1936)**

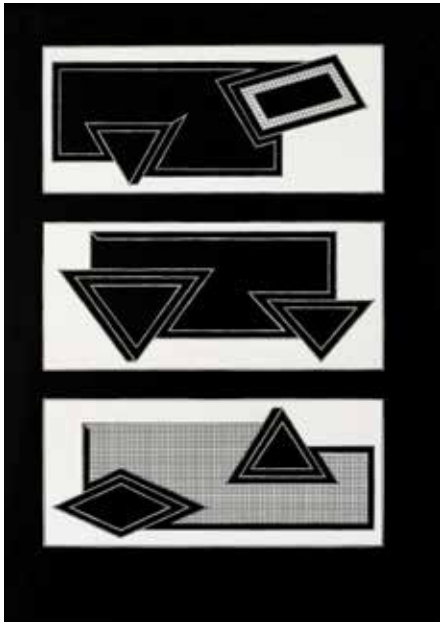
*Referendum*, 1970

Screenprint in colors on Arjomari paper, signed in pencil, dated and numbered 54/200 (there were also 15 artist's proofs), with the blindstamp of the publisher Gemini G.E.L., Los Angeles, full margins, framed.

32 x 32in (81.2 x 81.2cm)

sheet 40 x 40in (101.6 x 101.6cm)

**\$15,000 - 20,000**



249

249

**FRANK STELLA (BORN 1936)**

*Black Stack, from Stacks* (Axsom 47, Gemini 226), 1970

Lithograph on Arjomari paper, signed in pencil, dated and numbered 3/56 (there were also 7 artist's proofs), with the blindstamp of the publisher/printer Gemini G.E.L., Los Angeles, the full sheet, framed. 40 5/8 x 29 1/4in (103 x 74cm)

\$4,000 - 5,000



250

250

**KARA WALKER (BORN 1969)**

*Emancipation Approximation: Scene 15*, 1999-2000

Screenprint in colors on Somerset paper, initialed in pencil, dated and numbered PP3 (a printer's proof, aside from the edition of 20), published by Sikkema Jenkins Editions, New York, the full sheet, framed.

sheet 44 x 34in (111.8 x 86.4cm)

\$8,000 - 12,000



251

251

**KARA WALKER (BORN 1969)**

*Freedom: A Fable (Norton Edition)*, 1997

Laser-cut paper pop-up book, from the edition of 4,000, published by The Peter Norton Family Christmas Project, New York, bound in brown leather (as issued), accompanied by the Norton family Christmas card. 9 1/4 x 8 1/4 x 1 1/2in (23.5 x 21 x 1.27cm)

\$3,000 - 5,000





252

**KERRY JAMES MARSHALL (BORN 1955)**

*Keeping the Culture*, 2011

Screenprint and linocut in colors on Arches paper, signed in pencil, titled, dated and numbered 67/100, with full margins.

17 1/2 x 28 1/4 in (44.5 x 71.8 cm)

sheet 20 1/2 x 30 1/4 in (52.1 x 76.8 cm)

**\$12,000 - 18,000**



253

253

**ALICE NEEL (1901-1984)**

*Still Life (Vase of Flowers)*, 1981

Lithograph in colors on wove paper, signed in pencil, dated and numbered AP 16/16 (an artist's proof, aside from edition of 175), with full margins, framed.

37 x 23 1/4in (94 x 59.1cm)

sheet 40 x 25 1/4in (101.6 x 64.1cm)

**\$3,000 - 5,000**



254

254

**DONALD SULTAN (BORN 1951)**

*White Tulips and Vase, April 4, 2014*, 2014

Painted aluminum on polished aluminum base, incised initials, title, date and stamp-numbered 16/25 on the underside, published by Lococo Fine Art, St. Louis, Missouri.

24 x 20 1/4 x 3 1/2in (61 x 51.4 x 8.9cm)

**\$6,000 - 8,000**

255

**DONALD SULTAN (BORN 1951)**

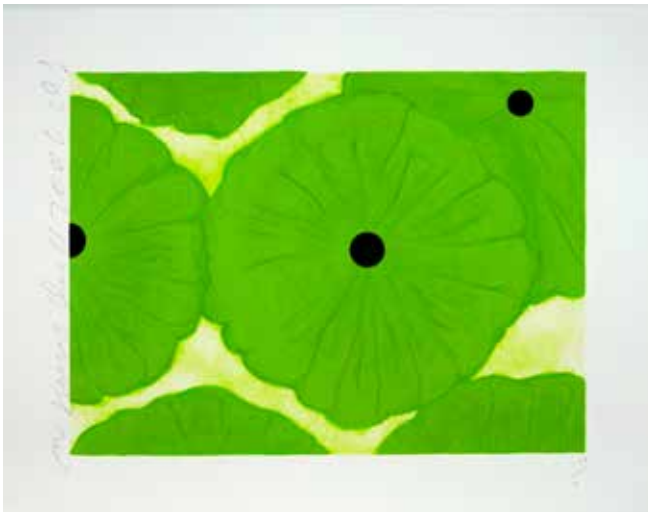
*Wall Flowers, Oct 31, 1994, 1994*

Screenprint in colors on Somerset Rag paper, initialed in pencil, titled, dated and numbered 24/50, published by American Image Editions, New York, printed by Jo Watanabe Studio, New York, the full sheet. sheet 34 3/8 x 24 1/8in (87.3 x 61.3cm)

**\$2,500 - 3,500**



255



256

256

**DONALD SULTAN (BORN 1951)**

*Six Greens, 2006*

Screenprint in colors with flocking on Somerset paper, initialed in pencil, titled, dated and numbered 14/60 (there were also 10 artist's proofs), published by Artworks Gallery, Pasadena, California, with full margins.

22 1/8 x 30in (56.2 x 76.2cm)

sheet 29 7/8 x 38 1/8in (79.5 x 96.8cm)

**\$3,000 - 5,000**



257

**TOM WESSELMANN (1931-2004)**

*Lulu*, 1982

Lithograph in colors on wove paper, signed in pencil, dated, dedicated "For Steve", a proof aside from the edition of 250, with the blindstamps and inkstamps of publisher/printer Metropolitan Opera Association/Circle Fine Art, New York, with full margins.

16 3/4 x 25in (42.3 x 63.5cm)

sheet 22 1/8 x 30in (56.1 x 76.3cm)

**\$5,000 - 7,000**





258

**TOM WESSELMANN (1931-2004)**

*Beautiful Bedroom Kate*, 1998

Screenprint in colors on museum board, signed in pencil and numbered  
PP 1/6 (a printer's proof, aside from edition of 90), with the blindstamp of  
the publisher Screened Images Inc., New York, the full sheet.  
*sheet 34 7/8 x 53 3/8 in (88.6 x 135.6 cm)*

**\$9,000 - 12,000**



259

**TOM WESSELMANN (1931-2004)**

*Still Life with Pear and Oranges*, 1998

Screenprint with colors on Coventry rag paper, signed in pencil and numbered PP 8/10 (a printer's proof, aside from the edition of 150), co-published by the artist and The Cooper Union, New York, for their Christmas Card, with full margins.

6 3/8 x 5 1/8in (16.2 x 13cm)

sheet 9 7/8 x 7 7/8in (25.1 x 20cm)

**\$2,500 - 3,500**

259

260

**VARIOUS ARTISTS**

*Rubber Stamp Portfolio (13 works)*, 1976

The complete set comprising of 13 stamped prints in colors on various papers, ten stamp-signed and numbered 497/1000 on the reverse, published by Parasol Press Ltd., New York, each the full sheet, loose (as issued), each with accompanying paper envelopes. (13 works)

twelve sheets 8 x 8in (20.3 x 20.3cm)

one sheet 10 7/8 x 10 7/8in (27.6 x 27.6cm)

**\$2,000 - 3,000**

Including: Carl Andre, Richard Artschwager, Daniel Buren, Chuck Close, Barry LeVa, Sol LeWitt, Agnes Martin, Robert Mangold, Sylvia Plimack Mangold, Don Nice, Myron Stout, Tom Wesselmann, Joe Zucker.



260

261

**WALASSE TING (1929-2010)**

*One Cent Life; Chinese Moonlight book (2 works)*, 1970; 1975  
Screenprint on thin pink wove paper, signed in pencil, dated and inscribed 'To Nancy and Is best wishes', the full sheet, with bound book, signed in blue ink and inscribed 'To Nancy love from Walasse Ting 10 September 1975 New York City'. (2 works)  
sheet 29 x 17 3/4 (73.6 x 45cm); 10 5/8 x 7 1/2 x 5/8in (26.9 x 19 x 1.5cm)

**\$600 - 900**

**Provenance**

Estate collection of Isadore and Nancy Marder, Marion Station, Pennsylvania



261



262

262

**WALASSE TING (1929-2010)**

*Galerie Adrien Maeght Poster*, 1975

Lithograph in colors on wove paper, signed in pencil, dated and inscribed 'To Nancy with love from Walasse', the full sheet.  
sheet 24 3/4 x 19 5/8in (62.8 x 49.8cm)

**\$700 - 900**

**Provenance**

Estate collection of Isadore and Nancy Marder, Marion Station, Pennsylvania



263

**ANDY WARHOL (1928-1987)**

*Marilyn Monroe (Marilyn)* (Feldman & Schellmann II.23), 1967

Screenprint in colors on wove paper, signed in ink, dated and stamp-numbered 13/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, printed by Aetna Silkscreen Products, Inc., New York, the full sheet.  
*sheet 36 x 36in (91.4 x 91.4cm)*

**\$70,000 - 90,000**

**Provenance**

An estate, Marion Station, Pennsylvania





264

**ANDY WARHOL (1928-1987)**

*Marilyn Monroe (Marilyn)* (Feldman & Schellmann II.25), 1967

Screenprint in colors on wove paper, initialed in pencil, dated and stamp-numbered 13/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, printed by Aetna Silkscreen Products, Inc., New York, the full sheet.  
*sheet 36 x 36in (91.4 x 91.4cm)*

**\$70,000 - 90,000**

**Provenance**

An estate, Marion Station, Pennsylvania



265

**ANDY WARHOL (1928-1987)**

*Marilyn Monroe (Marilyn)* (Feldman & Schellmann II.27), 1967

Screenprint in colors on wove paper, initialed in pencil, dated and stamp-numbered 13/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, printed by Aetna Silkscreen Products, Inc., New York, the full sheet. *sheet 36 x 36in (91.4 x 91.4cm)*

**\$70,000 - 90,000**

**Provenance**

An estate, Marion Station, Pennsylvania



266

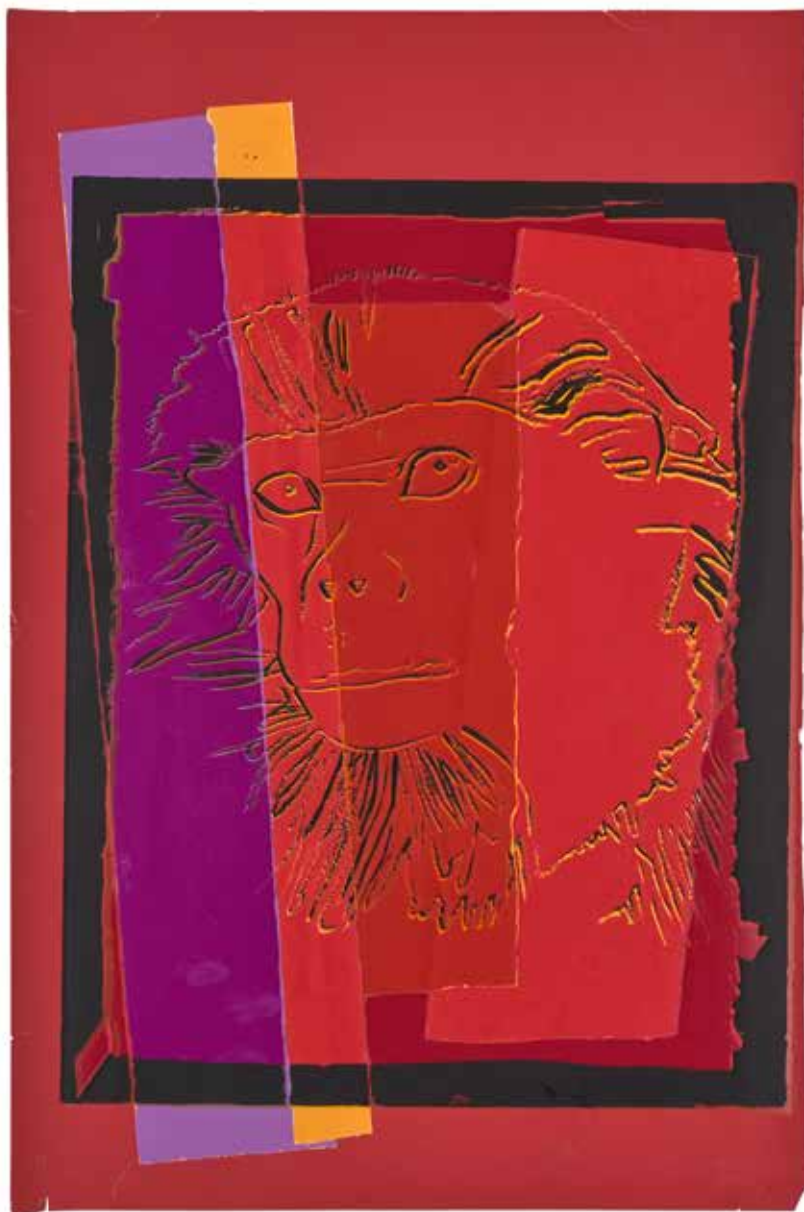
**ANDY WARHOL (1928-1987)**

*Indian Head Nickel*, from *Cowboys & Indians* (Feldman & Schellmann II.385), 1986

Screenprint in colors on Lenox Museum Board, signed in pencil and numbered AP 47/50 (an artist's proof, aside from the edition of 250), published by Gaultney, Klineman Art, Inc., New York, and with their inkstamp on the reverse, with the blindstamp of the printer Rupert Jasen Smith, the full sheet, framed.

sheet 36 x 36in (91.4 x 91.4cm)

**\$40,000 - 60,000**



**PROPERTY FROM A PRIVATE COLLECTION**

267

**ANDY WARHOL (1928-1987)**

*Douc Langur*, from *Vanishing Animals* (Feldmann & Schellmann IIIB.61), 1986  
Unique screenprint in colors with collage on Lenox Museum Board, with the inkstamps 'The Estate of Andy Warhol' and 'Andy Warhol Foundation for the Visual Arts, Inc.', initialed in pencil 'VF' by the co-founder of the Andy Warhol Foundation Vincent Fremont and inscribed 89.064 on the reverse, the full sheet, framed.

sheet 18 x 12in (47.7 x 30.5cm)

**\$30,000 - 40,000**





268

**ANDY WARHOL (1928-1987)**

*Old Fashioned Vegetable, from Campbell Soup II* (Feldman & Schellmann II.54), 1969

Screenprint in colors on smooth wove paper, signed in ball-point pen on the reverse, an unnumbered proof (aside from the edition of 250), published by Factory Additions, New York, printed by Salvatore Silkscreen Co., Inc., New York, the full sheet, framed.

31 7/8 x 18 3/4in (80.9 x 47.6cm)

sheet 35 x 23in (88.9 x 58.4cm)

**\$20,000 - 30,000**

**Provenance**

Brooke Alexander Gallery, New York

Private collection, New York



269

**ANDY WARHOL (1928-1987)**

*Kiku* (Feldman & Shellmann II.309), 1983

Screenprint in colors on Rives BFK wove paper, signed in pencil and numbered AP 1/30 (an artist's proof, aside from the edition of 300), with the blindstamp of the publisher Gendai Hanga Center, Tokyo, printed by Rupert Jasen Smith, New York and Ryoichi Ishida, Tokyo, with the blindstamp of the latter, the full sheet, framed.  
sheet 19 5/8 x 26in (49.9 x 66cm)

**\$30,000 - 40,000**



270

**ANDY WARHOL (1928-1987)**

*Flowers (Hand-colored)* (Feldman & Schellmann IIA.110), 1974

Screenprint with hand coloring in Dr. Martin's aniline watercolor dyes on J. Green paper, initialed in pencil recto, signed on the reverse, dated and numbered 219/250 (there were also 50 artists proofs), published by Peter M. Brant, Castelli Graphics, and Multiples, Inc., New York, printed by Alexander Heinrici, New York, the full sheet, framed.  
sheet 40 3/4 x 27in (103.5 x 68.6cm)

**\$12,000 - 18,000**





271

**ANDY WARHOL (1928-1987)**

*After the Party* (Feldman & Schellmann II.183), 1979

Screenprint in colors on Arches 88 paper, numbered 430/1000 (there were also 30 artist's proofs), with the inkstamps 'The Estate of Andy Warhol' and 'Andy Warhol Foundation for the Visual Arts, Inc.' on the reverse, published by Grosset and Dunlap, Inc., New York, with the blindstamp of the printer, Rupert Jasen Smith, New York, with full margins, framed.

sheet 21 5/8 x 30 3/8in (54.9 x 77.1cm)

**\$25,000 - 35,000**



272

**ANDY WARHOL (1928-1987)**

*Happy Butterfly Days*, c.1955-1956

Offset lithograph in colors on a manila folder, signed and titled in the plate, from an unknown edition size, published by Vanity Fair, New York, with scored center fold and text panel on verso, as issued, the full sheet.

overall 12 5/8 x 19 1/8in (32 x 48.5cm)

**\$2,000 - 3,000**

Warhol started his career as a commercial designer. In the mid 1950's the young artist designed a series of limited run manila folders as promotional gifts for his patron, Vanity Fair magazine.



272



273

273

**ANDY WARHOL (1928-1987)**

*Andy Warhol's Index (Book)*, 1967

Hardcover bound book with holographic Brillo cover label, signed in blue ink and inscribed 'To Dina & Alex' with heart, pop-ups in colors, plastic record and collage elements on wove papers, with the postcard of 8 detachable stamps, published by Random House, New York.

Includes: 1) castle pop-up; (2) red accordion pop-up; (3) bi-plane pop-up; (4) Chelsea Girls disk; (5) Lou Reed 45rpm flexi-disc; (6) folded poster with dual nose overlays; (7) Hunt's Tomato Paste pop-up.

11 1/4 x 8 5/8 x 3/4in (28.5 x 21.8 x 1.8cm)

**\$2,000 - 3,000**



274

274

**DAVID SHRIGLEY (BORN 1968)**

*Fuck, 2021*

Screenprint in colors on wove paper, initialed in black ink and dated on the accompanied certificate of authenticity, numbered 78/125 on the reverse of sheet, published by AllRightsReserved, Hong Kong, the full sheet.

sheet 29 7/8 x 22in (75.8 x 55.9cm)

**\$3,000 - 5,000**



275

275

**DAVID SHRIGLEY (BORN 1968)**

*I Hate Human Beings, 2021*

Screenprint in colors on wove paper, initialed in black ink and dated on the accompanied certificate of authenticity, numbered 78/125 on the reverse of sheet, published by AllRightsReserved, Hong Kong, the full sheet.

sheet 29 7/8 x 22in (75.8 x 55.9cm)

**\$3,000 - 5,000**

276

**AI WEIWEI (BORN 1957)**

*Wanted (Deluxe Edition)*, 2014

Pigment print in colors on Canson Rag Photographique paper, signed in red ink and stamp-numbered 7/40, published by Francis Naumann Fine Art, New York, the full sheet, framed.  
sheet 23 7/8 x 20in (60.6 x 50.8cm)

\$6,000 - 8,000



276



277

277

**BARBARA KRUGER (BORN 1945)**

*You're Right (And You Know It and So Should Everyone Else)*, 2010

Lithograph in colors on wove paper, initialed in pencil on the reverse and numbered 114/200, published by the Editions and Artists Books Fair, New York, the full sheet, framed.

sheet 9 x 23 7/8in (22.9 x 60.6cm)

\$3,000 - 5,000



278

278

**VICTOR VASARELY (1906-1997)**

*Holld*, 1988

Screenprint on plexiglass multiple, signed in ink and numbered 67/200, published by Editions Circle Gallery, New York.

26 1/2 x 7 x 7in (67.3 x 17.8 x 17.8cm)

**\$2,500 - 3,500**

279

**VICTOR VASARELY (1906-1997)**

*Image-Miroir (Mirror Image)*, 1965

Screenprint on two polished aluminum panels, signed in ink, a proof aside from an edition of 138, created at the Atelier Gold et Lebey, Graveurs sur Métal, Paris, published by Editions Essellier, Paris.

18 x 15 3/4 x 15 3/4in (45.7 x 40 x 40cm)

**\$3,000 - 5,000**

This work is from the series portfolio, Planetary Folklore.



279



280

**VICTOR VASARELY (1906-1997)**

*Ter A-2*, 1980

Wooden multiple painted in acrylic, double-sided, signed in ink, aside from the edition of 100, published by Editions Denise Rene, Paris.

17 3/4 x 9 3/4 x 2in (45 x 24.8 x 5cm)

\$3,000 - 5,000



280



281

281

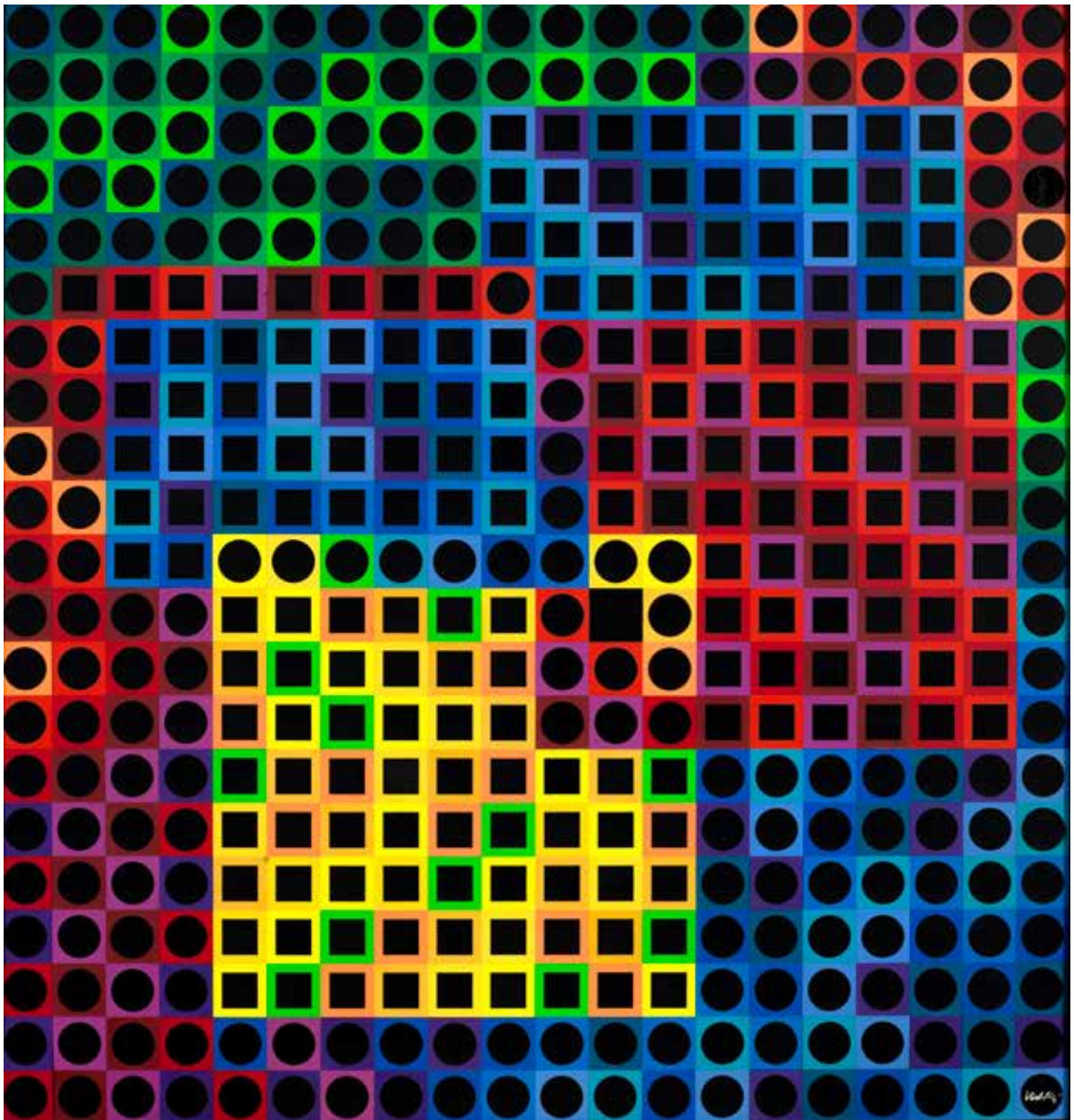
**VICTOR VASARELY (1906-1997)**

*Axi-99*, 1988

Wood multiple hand-painted with acrylic in colors, double-sided, signed in black ink and numbered 151/175 (there were also 18 artist's proofs), published by Circle Fine Art Corporation, Chicago.

27 3/8 x 13 5/8 x 4in (69.5 x 34.5 x 10.1cm)

\$6,000 - 8,000



282

**VICTOR VASARELY (1906-1997)**

*Orion Noir Negative (Multiple)*, 1975

BASF Polystyrene color blocks multiple, signed in white ink and signed in black ink on label affixed on the reverse, numbered 5/32, published by Editions Pyra AG, Switzerland, framed.

overall 41 1/8 x 40 1/4 x 1 7/8in (104.5 x 102.2 x 4.8cm)

**\$3,000 - 5,000**

283

**CARLOS CRUZ-DIEZ (1923-2019)**

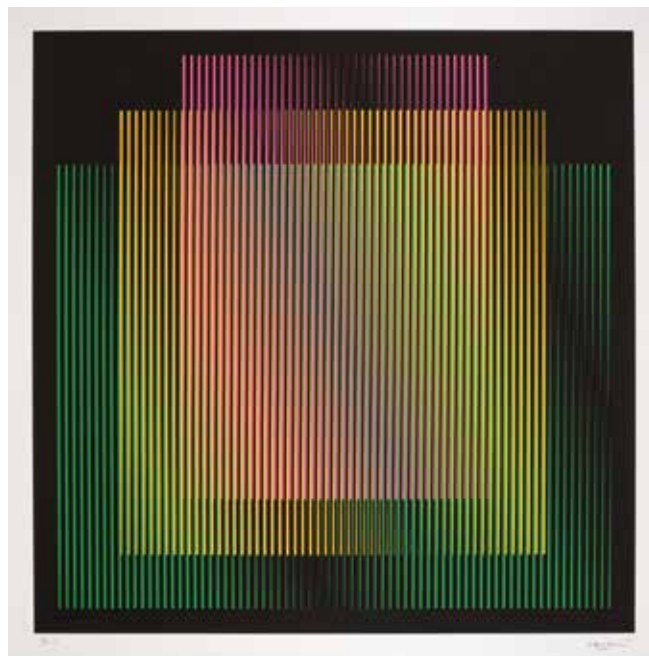
*Couleur Additive Germania*, 2019

Screenprint in colors on heavyweight wove paper, stamp-signed, dated and numbered 45/50 (there were also 9 artist's proofs), annotated G1, published by L'Atelier Cruz-Diez, Paris, France, with the blindstamp of the printer Edition Domberger, Stuttgart, Germany, the full sheet.

35 1/2 x 35 1/2in (90.1 x 90.1cm)

sheet 39 3/8 x 39 3/8in (100 x 100cm)

**\$4,000 - 6,000**



283

284

**CARLOS CRUZ-DIEZ (1923-2019)**

*Couleur Additive Germania*, 2019

Screenprint in colors on heavyweight wove paper, stamp-signed, dated and numbered 45/50 (there were also 9 artist's proofs), annotated G3, published by L'Atelier Cruz-Diez, Paris, France, with the blindstamp of the printer Edition Domberger, Stuttgart, Germany, the full sheet.

35 1/2 x 35 1/2in (90.1 x 90.1cm)

sheet 39 3/8 x 39 3/8in (100 x 100cm)

**\$4,000 - 6,000**



284



# Bonhams

AUCTIONEERS SINCE 1793

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### THOMAS DOWNING (1928-1985)

*Grid Eleven Saranac*

1971

acrylic on canvas

101 1/2 by 200 1/2 in. (257.8 by 509.3 cm.)

**\$70,000 - 100,000**



# Bonhams

AUCTIONEERS SINCE 1793



## Émigré Artists in America Impressionist & Modern Art

New York | December 6, 2022

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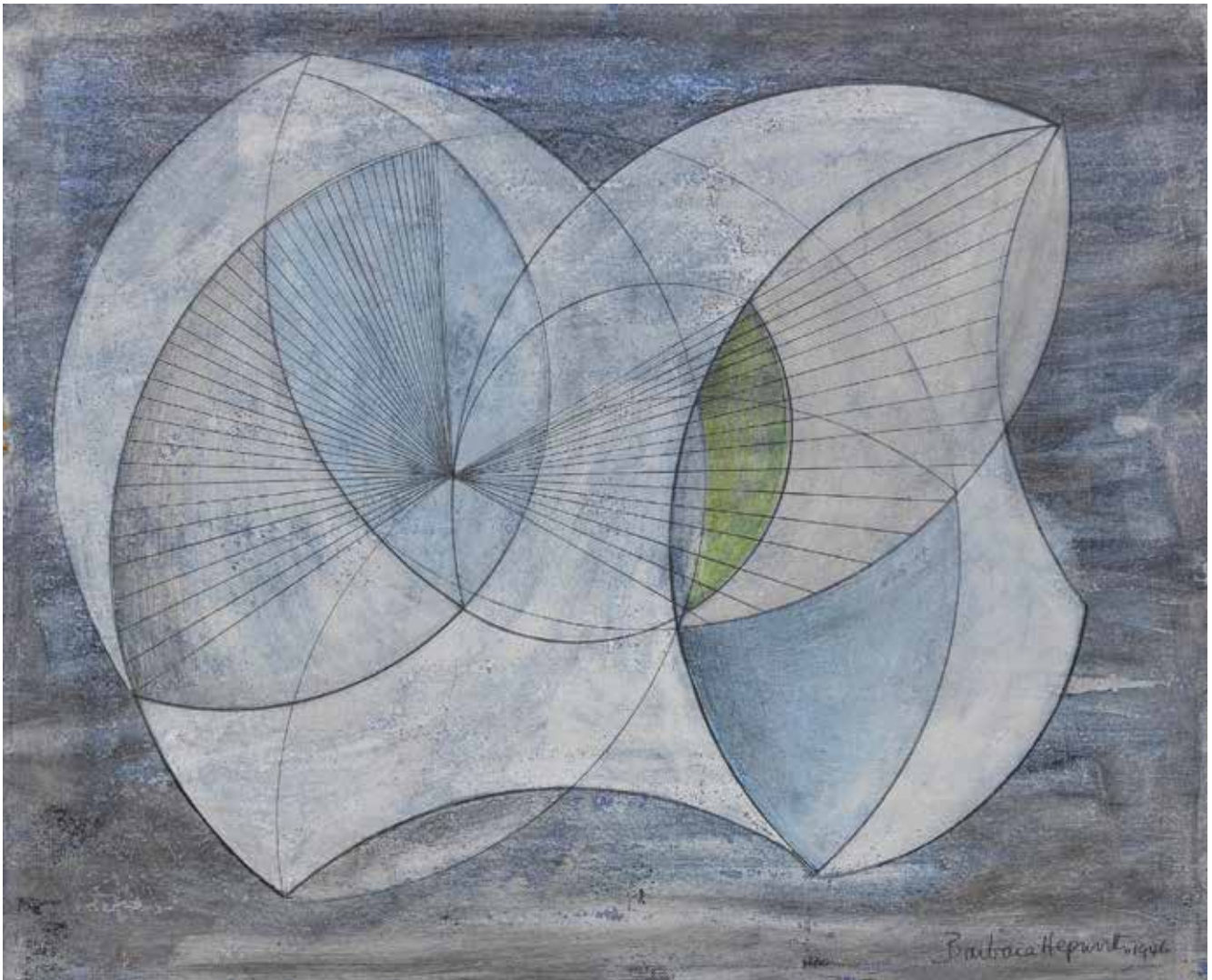
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### MAX ERNST (1891-1976)

*Gracieux et subtil*, also titled *Ecllosion*  
oil on canvas  
10 1/8 x 12 in (25.6 x 30.5 cm)  
Painted in 1957  
**\$140,000 - 180,000**

# Bonhams

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### THE PROPERTY OF A PRIVATE FAMILY COLLECTION FROM A KNIGHTSBRIDGE RESIDENCE

**BARBARA HEPWORTH (BRITISH, 1903-1975)**

*Forms in Space*, 1946  
23 x 29 cm. (9 x 11 3/8 in.)

£80,000 - 120,000 \*

\* For details of the charges payable in addition to the final hammer price, please visit [bonhams.com/buyersguide](https://bonhams.com/buyersguide)



# Bonhams

AUCTIONEERS SINCE 1793



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### MARIA-HELENA VIEIRA DA SILVA (1908-1992)

*La Ville Fermée*  
1965

€400,000 - 600,000 \*





# Bonhams

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## California and Western Art Online including Selections from The Collection of G. Andrew Bjurman

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[bonhams.com/westernart](https://bonhams.com/westernart)

### WALT GONSKÉ (BORN 1942)

*Pala Duro Canyon*

oil on canvas

28 x 30 in.

framed 33 1/2 x 35 1/2 in.

\$5,000 - 7,000





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## Contact

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1 (424) 248 1800  
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# Conditions of Sale

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see Conditions of Website use at [www.bonhams.com/WebTerms](http://www.bonhams.com/WebTerms) for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 27.5% OF THE FIRST \$25,000 OF THE BID PRICE, PLUS 26% OF THE AMOUNT OF THE BID PRICE ABOVE \$25,000 UP TO AND INCLUDING \$1,000,000, PLUS 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$1,000,000 UP TO AND INCLUDING \$6,000,000, PLUS 14.5% OF THE AMOUNT OF THE BID PRICE ABOVE \$6,000,000, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kansas, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Nebraska, Nevada, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Tennessee, Texas, Utah, Virginia, Washington, D.C., Washington state, West Virginia, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two (2) business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and/or deposit from bidders before approving the bidder registration. In the event a deposit is submitted, and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of

another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid. Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided to us, or will provide upon request, true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to section 2 above), nor any individual or entity with a beneficial or ownership interest in either the purchased property or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions (such programs and regulations, collectively, "Sanctions"); (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud; and (v) property purchased by you or your principal (if applicable) hereunder is not and will not be transferred to or used in a country in contravention of any Sanctions.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US \$25,000, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000, payment may also be made in or by the following methods:

(i) Cash. Please note that the amount of cash that can be accepted from a given purchaser is limited to US \$5,000 per

auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.

(ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.

(iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages; and/or (d) reveal the buyer's identity and contact details to the consignor. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if: (i) you are in breach of your representations and warranties as set forth in section 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

# Conditions of Sale - continued

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The □ symbol next to the lot number denotes no reserve. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth herein, and, if applicable, as further specified in the "Buyer's Guide" portion of the catalog. Lots designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility must be removed at the buyer's expense not later than 5:00 p.m. local time five (5) business days following the date of the sale. If not so removed, a storage fee of \$5.00 per lot per day will be payable to us by the buyer beginning at the close of the 14th day following the sale, and we may thereafter transfer such property to an offsite warehouse at the buyer's risk and expense.

Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to

do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available online at <http://www.bonhams.com/legals/9945/>. If you desire access, update, or restriction to the use of your personal information, please email [data.protection@bonhams.com](mailto:data.protection@bonhams.com).

## SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

## MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with

commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; and
- (iii) Discovery and the procedure for the arbitration shall be as follows:
  - A. All arbitration proceedings shall be confidential;
  - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
  - C. Discovery, if any, shall be limited as follows:
    - (i) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (ii) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (iii) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
    - D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
    - E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

## LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days

# Conditions of Sale - continued

after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams alleging that the lot is a counterfeit and within ten days after giving such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

For purposes of sections (a) and (b) above, "counterfeit" is defined as a work created with intent to deceive.

## LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.



# Buyer’s Guide

## BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at [www.bonhams.com](http://www.bonhams.com) or contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

### Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at [www.bonhams.com/us](http://www.bonhams.com/us).

### Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.

### Estimates

Bonhams' catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

### Reserve

Unless indicated by the  $\pounds$  symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

### Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a  $\blacktriangle$  symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a  $\bigcirc$  symbol next to the lot number(s).

### Bidding at Auction

You must be eighteen (18) years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams' client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present

in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

### In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

### Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at [www.bonhams.com/](http://www.bonhams.com/) us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

### By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of twenty-four (24) hours prior to the sale.

### Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit [www.bonhams.com/us](http://www.bonhams.com/us) for details.

In order to bid online in a sale, you must be eighteen (18) years old or over and you must register to bid via MyBonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

*Online Bidding Registration for Individuals:* Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you are the successful bidder for any lot with a hammer price equal to or in excess of US \$10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

*Online Bidding Registration for Companies or Other Legal Entities:* You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the entity. You must provide a credit card for verification either in your

name or the name of the entity but payment must be made from an account in the entity's name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity's certificate of formation/incorporation or equivalent documentation confirming the entity's name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

### Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

**The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.**

### Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

### Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

### Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

# Buyer's Guide - continued

## Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact the Client Services Department for our form.

## Regulated Species Materials

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a "Y" next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Upon request, Bonhams may refer the purchaser to a third-party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

## Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third party to collect, please provide details to our Client Services Department at [invoices.us@bonhams.com](mailto:invoices.us@bonhams.com) prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time. To schedule collection of purchases, please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

## Shipping & Removal

Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of fourteen (14) days, after which time they may be transferred to offsite storage at the buyer's risk and expense.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a

Bonhams' shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

## Handling and Storage Charges

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within fourteen (14) calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer's risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

## Offsite Sold Property Storage

All lots marked with a "W" in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

A. NEW YORK Sales (and New York Online Sales). Unless you are otherwise notified:

- **W lots (and additional purchases) from sales occurring on *Tuesdays* and *Wednesdays*** will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on *Wednesdays*.

Purchases will be available for collection on *Fridays* of the same week from Door To Door.

- **W lots (and additional purchases) from sales occurring on *Thursdays*, *Fridays* and *Mondays*** will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect W lots from Bonhams by 5pm Eastern Time on *Mondays*.

Purchases will be available for collection on *Wednesdays* from Door To Door.

Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:  
Door To Door Services  
50 Tannery Rd  
Somerville, NJ 08876

B. LOS ANGELES Sales (and Los Angeles Online Sales)

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:  
Door To Door Services  
6280 Peachtree St.  
Los Angeles, CA 90040

The transfer of lots to the warehouse of Door To Door is at the buyer's risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

## FURNITURE/LARGE OBJECTS

Transfer ..... \$75  
Daily storage..... \$10  
Full Value Protection (on Hammer + Premium + tax) 0.3%

## SMALL OBJECTS

Transfer ..... \$37.50  
Daily storage..... \$5  
Full Value Protection (on Hammer + Premium + tax) 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

**For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at [auctions@dttdusa.com](mailto:auctions@dttdusa.com).**

## Payment

Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door To Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a "Release Order" obtained from the Cashier's Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at <https://www.dtdusa.com/terms-and-conditions> and are available upon request from the Bonhams Client Services Department or from Door To Door directly.

## Oversized 'W' lots

2  
60  
103  
104  
116  
224  
225

# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)  
Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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**Paddle number (for office use only)**

**General Notice:** This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

**Notice to Absentee Bidders:** In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

**Notice to First Time Bidders:** New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

**Notice to online bidders:** If you have forgotten your username and password for [www.bonhams.com](http://www.bonhams.com), please contact Client Services.

**If successful**

I will collect the purchases myself ☐  
Please contact me with a shipping quote (if applicable) ☐  
I will arrange a third party to collect my purchase(s) ☐

**Please email the completed Registration Form and requested information to:**

Bonhams Client Services Department  
580 Madison Avenue  
New York, New York 10022  
Tel +1 (212) 644 9001  
[bids.us@bonhams.com](mailto:bids.us@bonhams.com)

# Bonhams

<b>Sale title:</b> Modern & Contemporary Prints	<b>Sale date:</b> 1 November 2022
<b>Sale no.</b> 27614	<b>Sale venue:</b> New York
<b>General Bid Increments:</b> \$10 - 200 .....by 10s \$200 - 500 .....by 20 / 50 / 80s \$500 - 1,000 .....by 50s \$1,000 - 2,000 .....by 100s \$2,000 - 5,000 .....by 200 / 500 / 800s \$5,000 - 10,000 .....by 500s \$10,000 - 20,000 .....by 1,000s \$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s \$50,000 - 100,000 .....by 5,000s \$100,000 - 200,000 .....by 10,000s above \$200,000 .....at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
<b>Customer Number</b>	<b>Title</b>
<b>First Name</b>	<b>Last Name</b>
<b>Company name (to be invoiced if applicable)</b>	
<b>Address</b>	
<b>City</b>	<b>County / State</b>
<b>Post / Zip code</b>	<b>Country</b>
<b>Telephone mobile</b>	<b>Telephone daytime</b>
<b>Telephone evening</b>	
<b>Telephone bidders:</b> indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
<b>E-mail (in capitals)</b> _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
<b>Resale:</b> please enter your resale license number here _____ We may contact you for additional information.	

SHIPPING	
<b>Shipping Address (if different than above):</b>	
<b>Address:</b> _____	<b>Country:</b> _____
<b>City:</b> _____	<b>Post/ZIP code:</b> _____

**Please note that all telephone calls are recorded.**

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

**You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.**

\* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams **only** if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature:	Date:





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